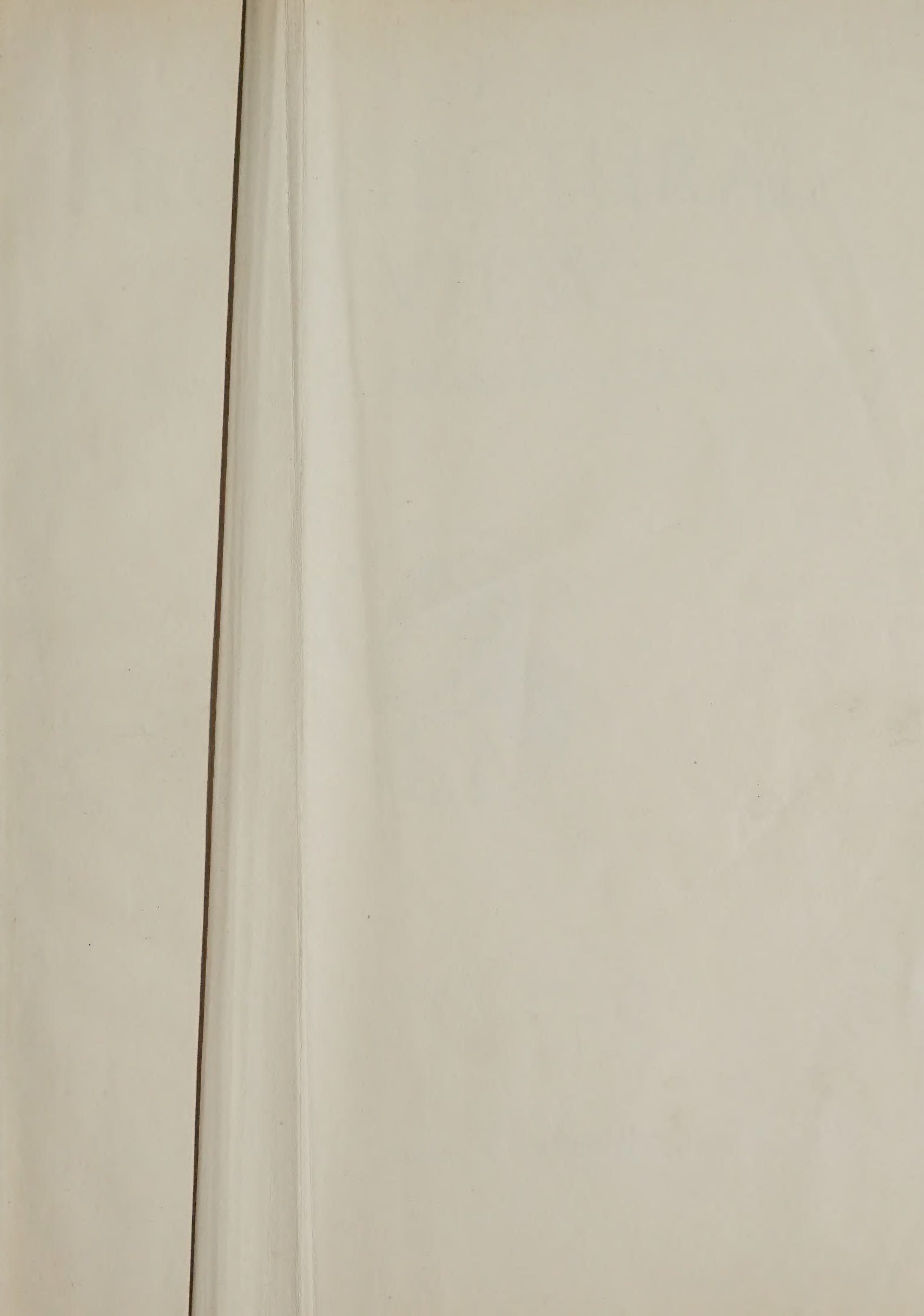




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Plate I.

January 1927.

LE MANOIR D'ANGO, VARENCEVILLE.

From a drawing in pen, bistre and watercolour by A. M. Hind.

Ourselves and Europe.

By the Editor.

TO give its Gold Medal to a foreign architect is the recurrent policy of the Royal Institute: to deck the occasion with the princely ceremonial of the recent affair at the Guildhall is almost without precedent. Whether intended, or not, the effect has been to underline a tendency of architectural thought wherein our own generation differs markedly from its predecessors. We refer to the notable interest taken to-day in contemporary foreign architecture. For the growth of this interest there are two chief reasons, the arresting quality of much of the work—for there seems genuinely to have been a release of forces and ideas which had been pent up during the years of hardship and destruction—and the increased opportunities for the interchange of new thought in the schools, at the educational conference, and at the Exhibitions in Gothenburg and Paris. Nor can THE ARCHITECTURAL REVIEW altogether disclaim responsibility in the matter. It is now six years ago that we drew attention to the ideas current in Holland; and it has been our policy to keep our readers in touch with the trend of architectural thought in all those European countries where the lamp of inspiration seemed to be, however fitfully, or it may be smokily, burning.

In its first impact upon our own minds, much of this work will have seemed bizarre. We shall perhaps have been inclined to class it with the Art Nouveau of a generation ago. But that was an art of boredom, a new attitude which could lead nowhere, because its roots were shallow, and its inspiration a desire to be different without any dominant impulse towards a new mode of expression. And though much of the architecture of the recent Paris Exhibition was vitiated by this same fault, this same restless and unreasoning desire not to be as other men are, much of the furniture and craftsmanship is fresh, varied and interesting, and seems inspired by a lively sense of fitness for purpose which enables it to combine with peculiar success richness of material and a certain cleanable simplicity. All this is far removed from the fever of Art Nouveau. The movement in Europe to-day seems a movement of growth—often angular and colt-like, no doubt—and not the uneasiness of surfeit.

We must, however, avoid the error of considering the movement as one. It is manifold and various, just as the nations concerned differ in their history and their outlook. In Holland, for example, the inspiration, though not the expression, seems to go back to the Baroque, and to lay undue emphasis on picture-making: the building is not a growth from the inside outwards, but an arrangement of interesting and amusing shapes, to which interior convenience is often sacrificed. In Germany, though not so extravagantly as in Russia, there is a tendency, at least on paper, where much of the architecture remains, to be embarrassed by anything which recalls the past; an obsession which proves fatal to poise, balance, and gaiety. In France there seems to be at the moment an over-emphasis on a logic that is not well founded, a readiness to let the material, the method of construction, not only make suggestions, as it well may, to the designer, but to dominate him completely. But material, though a good servant, is a bad master. In Sweden, the rich simplicity and confident gaiety of the best modern work are founded, as M. Ahlberg well points out in his introduction

to *Modern Swedish Architecture*, on a thorough and deep-seated revival of native craftsmanship and traditional form.

It may be thought, and is often impatiently stated, that architecture in this country is lagging behind the Continental adventure. Amid a chorus of confused ideas we are always being told that our own age is different from the immediate past, that it is an age of youth, an age of hurry, an age of machinery, that what has been can never be again. There is much here that is vague and ill-digested. The age of youth was surely the Later Middle Ages or the Early Renaissance, when princes and statesmen and soldiers made a great figure while little more than striplings. The age of machinery was when the first miracle of steam came to astonish the world. But the artists of those periods were not obviously oppressed by anxiety to be in tune with their own times. We feel that they were so in tune out of a natural spiritual sympathy. They were not haunted by a fear of not being contemporary. We sometimes seem to be. But nothing new and worth while can come from us unless we feel that way in our bones. A new attitude cannot come by taking thought; and least of all can the dread of being behind our own times be its inspiration. Possibly some of us do genuinely feel a change in the air, like the soft breeze stealing in from the Atlantic after weeks of frost and fog. It may be that here and there a few are conscious of being unduly straitened in their solution of architectural problems by the bonds of tradition. And to such we may in time turn for guidance. But there are three dangers which any such leader must avoid. He must avoid, as the plague, any temptation to be different simply for the sake of being different; or the freshness of to-day will be the laughing-stock of to-morrow. A more subtle danger is the danger of ill-founded apologetics. He must not, for example, try to argue, without sufficient probing of the facts, that the highly efficient labour-saving house of to-morrow will necessarily lead to fundamental changes in external appearance. For the layman will often try to browbeat him on this point. But he will probably find, in the last analysis, that the whole difference reduces itself to the question of the treatment of a somewhat excessive number of down-pipes. So does the sanitary inspector dominate our dearest designs. And the third danger he must avoid is the temptation to copy the work which has interested him in Europe. For if there is one thing more certain than another it is that the work he wishes to copy, if his wishes are sound, is not the work of a copyist.

And all the while we are thus earnestly wondering whether one way of architecture is more noble than another, ninety men out of a hundred who are having houses built are quite unconscious that there is anywhere a problem of architectural design, and, without meaning to commit a crime, defile the countryside with rubber-red bricks and stained-glass oriels. Where architects agree is at the moment more important than where they differ. It would seem the less of two evils to stereotype good details and good traditional design. To have any effect we must present a united front and pursue the same accepted good. In an indifferent nation architects are like a little garrison, standing for the finer things. And until the baser have been defeated we should all do well to use the same ammunition.

Some Recent French Developments

In Domestic Architecture.

By Howard Robertson.

IN England there is scarcely any intellectual or literary support for those who are groping towards a modern idea in architecture; but in France it is possible to collect a small library of magazines and books which not only record this modern movement, but attempt to explain and justify its basic theories. Obviously this literature could not long exist were not public interest and support forthcoming on a fairly liberal scale. It is a fair proof that there is a market for modern ideas both in theoretical and practical expression.

At the bottom of the magnificent tradition of French architecture has lain the perfection of the plan, conceived in accordance with the laws of harmony and the logic of necessity, a true mirror of the requirements of individuals or groups. The plan, however, is only a generator of form in the three dimensions, the commencement of an expression. It is an horizontal trace on ground or paper of solids and voids whose sizes and proportions are to be realized on the vertical plane as well, and the masses of which are to assume a form whose plastic expression is largely determined by the materials of building.

The development of French architecture, like



1. Facing the courtyard entrance to M. La Roche's house at Auteuil.



2. A view of the courtyard from the entrance door. The projecting balcony opens from the salon shown in Fig. 8.

that in every other country, has been halted by the failure of artistic invention—imagination, in a word—to keep pace with changes in social conditions and the mechanical processes which are a part and parcel of the newer social régime. A tradition grows and develops with constant modification. It is only when the affairs of society are for a long period in a state of stabilization that architectural tradition settles down to become a "Period" in which further effort is directed towards the perfecting of an architecture the general form and expression of which is well adapted to the needs of the times. After an epoch of such comparative serenity the inevitable process of evolution in life and customs again emerges. It has always been at work, but change has been so gradual as to be non-apparent, and the

architectural tradition of the epoch is modified and expanded with ease to meet those new requirements which demand changes of detail rather than of principle.

The time must come, however, when the growth of new needs can no longer be met by patching and alteration of the old architectural garment, and when sudden breaks with tradition result from the obvious impossibility of further compromise. At such

periods a number of designers, usually (and logically) amongst the younger generation, "cross the floor" of the architectural "House," and find themselves members of a new party which is immediately classed as being in opposition to the old. Whether these persons who prefer to return to a basis of fundamentals, to a reconsideration of why and wherefore, rather than risk the ignominy of unsatisfactory adaptations, are defying or respecting tradition is a question for debate. But in any case it is society which has produced them, and they are genuine in their adherence to their aims, these aims being, in fact, the same which at all times in history have swayed similar groups under similar conditions.

The fine architecture of any "Period" suffers a process of degradation in the attempt to mould it to demands which it was never designed to meet; it loses caste, its fundamentals are ignored, its chief elements of charm and quality are ruthlessly pilfered and applied to the framework of newer structures. The result is one of crudity and slovenliness, but the transition comes so slowly that the shock is slight. It would require absence and a fresh perspective to realize the full unpleasantness of the process.

In the new architecture which arises as a reaction against this process there is crudity and rawness, and they are the more apparent for their novel form. The pioneer experiment in its uncouth strength finds itself opposed to the ultra-sophistication of the old styles in their corrupted form, and a battle is joined out of which may emerge compromises, or the new spirit, or reaction.



3. The entrance front of M. La Roche's house at Auteuil. Designed by Le Corbusier and Jeanneret.

Paris and the provinces is still uncertain in its tendencies, but as there has been little building on a monumental scale it is unsafe to draw conclusions. War memorials and the smaller buildings, such as theatres, baths, churches, etc., show a strong modern tendency, while the most recent shops show the full flowering of the spirit of design which prevailed in the French section of the Paris Exhibition.

Even amongst those who are working in a "modern" style there are sharp cleavages in the manner of "attacking" the modern problem, and no doubt one group of the new school considers another group to be hopelessly side-tracked and as dangerous in their tendencies as any diehard exponent of the bastard eighteenth-century tribe. There are un-

doubtedly divergences of theory and method of approach which cannot here be discussed, but the net results are somewhat similar, in that they imply a recognition of modern needs and the use of modern materials.

The most stringent condition of modern building is, under certain conditions, the necessity for economy. In the design of a large shop, for instance, money may, perhaps, be spent to-day even more



4. The bow-fronted wing containing M. La Roche's studio, under which the garden is continued.

lavishly than in the past, but in domestic work it is different, and never before has there been a more urgent demand to combine the most up-to-date discoveries in science with amenities of light and air and comfort, and all at the cheapest possible price.

A number of young French architects have contributed in a great measure towards the solution of this problem.

Some of them have mingled theories of direct and simple building along modern methods with more dubious essays in æsthetics, but it is fairly easy to distinguish the genuine from the eccentric.

Amongst the former, and distinguished by his ability to express his beliefs in words as well as in buildings, stands Le Corbusier, whose three books, *Vers une Architecture*, *L'Art décoratif d'aujourd'hui*, and *L'Urbanisme*, have spread through France and even across the Channel.

It is difficult to sum up in a few words the theories of Le Corbusier as they appear to a student of his writings and buildings; probably his buildings are the best expression of them, though it is no criticism to suggest that very likely the finished work, subject to all the practical difficulties of building, does not always fully correspond with his ideals.

The recognition of the plan as the essence of architectural feeling, of the importance of geometry as the constituent of volume and its envelope of surface, and of the value of the play of light on simple primary forms, are elements of his



5. A view from the dining-room of M. La Roche's house at Auteuil, looking towards the gallery.



6. The salon and ramp.



7. The upper hall leading to the salon.

design theory. In the realm of actual practice he has devoted much study to various points the consideration of which is vital to the solution of the economic problem in building, and which are therefore worth mentioning in detail.

Le Corbusier appears to believe in standardization, not in the endless repetition of one complete design, but in the utilization of standard

elements which can be juxtaposed to give variety of effect while maintaining the benefit of mass production in manufacture.

The plan will be set out on a floor slab unit of five metres from pier to pier, since this distance provides an economical span for the reinforced concrete construction of posts and floors. The adoption of such a unit in no wise prevents smaller subdivisions, for the walls are of the lightest construction and can be built at any point upon the floor slab.

In the same way the windows and doors are of metal, and of standard sizes, the former being in units of a length of 2.50 metres; so that it will be seen that in a room fifteen metres long it is possible to utilize a window of six units stretching from wall to wall. No end abutment is necessary for practical or æsthetic reasons, since the concrete pillars and beams are self-sufficient and the wall is only an infilling.

In schemes of repetition, such as the housing scheme which Le Corbusier and his partner Jeanneret are executing at Bordeaux, the principle of standardization is all-important, for in

fact it is tending towards the elimination of various trades upon the actual job. Doors, windows, frames, floor beams, staircases, sanitary lines and fittings may all be made up in the works and transported to the job, and, since the roofs are flat and no tiler or slater is required, it is possible to erect the whole scheme with the minimum of fitting and with the concretor, the plasterer and the labourer as practically sufficient for the entire job.

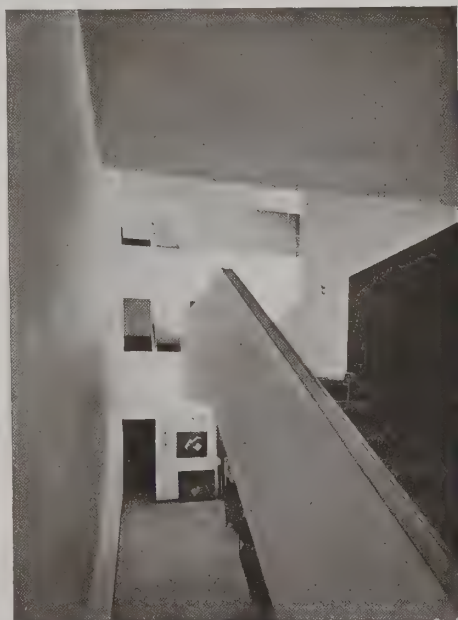
In the house at Auteuil for M. La Roche, the system of standardization has been likewise used, and though the general planning and equipment of detail are on a more liberal scale, the same economy in method of construction obtains as in the simpler buildings.

The general external effect of the building, which is situated at the end of a quiet cul-de-sac in Auteuil, is pleasant and restful and in no way bizarre. Amongst the trees and shrubbery of its setting it looks quietly harmonious, and any question of unsuitability to the site can at once be waived. The mass of the house is assisted by the fact that it is semi-detached, the bulk of the main block being occupied by another dwelling built by Le Corbusier at the same time for a friend of M. La Roche (Fig. 3). This block lies parallel to the approach, the axis of which is closed by the bow-fronted wing (Fig. 1) containing M. La Roche's studio, and under which the garden is continued, giving an extremely pleasant effect of space (Fig. 4).

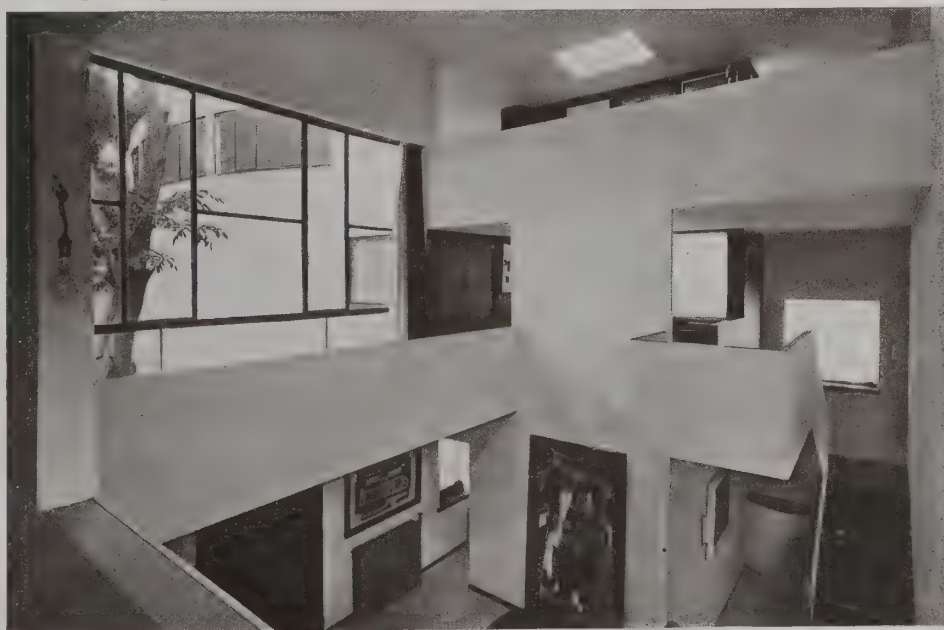
The most notice-



8. The salon from the first floor. The lights are permanent and are not a temporary treatment.



9. The hall and staircase.



10. The living-room from the first floor.

able features of the exterior are the long lines of metal windows in the surface of cream stucco, and the flat roofs which have a slight coping in cement. The exterior doors are of metal and are painted a light grey, the whole effect being of the greatest quiet and simplicity; though the continuous series of windows conveys an institutional character which is

further assisted by the uncompromising angularity of the massing and the absence of any attempt to charm the beholder. Actually, the little door hoods, plain as they are, strike by comparison a friendly note of domesticity, and one is even more grateful for the gentle bow of the studio wing with its little balcony, the glimpse of treillage in the garden stretching beneath it, and the glancing shadows of leaves and branches on its pale mass of wall.

The execution of the work externally is plain but impeccable; there are no stains or haircracks, and the impression of workmanship is one of economical but durable factory production.

The interior (Figs. 5-10), as might be expected by anyone familiar with Le Corbusier's interesting sketches, is full of personality and character. Whether

it is an interior in which one would like to live is another question; certainly to English eyes it produces an effect of coldness and inhospitality, it obtrudes too forcibly its ingenuity and studied effects, it offers what comfort may be gleaned from a clean efficiency, but it lacks the friendly warmth and sympathy of the average pleasant English home.

People, furniture, the little personal objects of everyday enjoyment, do not appear to melt into a general quiet harmony with these architectural forms which insist too strongly both in their mass and direction. Effects are wilful and self-conscious, the background is arrogant in its simplicity, seeming to urge its uncompromising rigidities as a virtue; one feels the monotony of logical idea unpunctuated by laughter or genuine phantasy. Phantasy there is, but it is of too relentless and wilful a character, appearing less as a little outbreak of humanity than as the product of a brain which says "at this point we will be amusing." Negation is a doubtful virtue unless it is sought for some express and overmastering reason; but in this house one feels the pursuit of a purpose, the intention to eliminate and simplify, the assimilation of house construction to that of the machine. If the house is a machine to live in, in the way that an aeroplane is a machine to fly in, Le Corbusier and Jeanneret have shown the road; but to our ideas a house of this magnitude is also an atmosphere, the revelation of its structure is secondary to the suggestion of a shelter which fits the owner as do his clothes, and a sanitary efficiency both of form and materials, if they imply a constant reminder of the bathroom and the sick ward, will scarcely be preferred to a warmth and glow, whatever microbes they may entail. We like our hairbrush at the barber's in a paper bag, but there is a limit to the pleasure



11. A bungalow at Lac Lemman. Designed by Le Corbusier and Jeanneret.



12. A house in the new Cité Seurat, Paris. Designed by André Lurcat.



13. The front of the bungalow at Lac Lemman overlooking the lake.

derived from the suggestion of efficiency and even cleanliness, and the vacuum cleaner would be a poor dictator of our daily existence.

The arrangement of the plan exemplifies an aim which the architects have constantly in mind, the obtaining of effects of distance and spaciousness within a limited area. They succeed in this by allow-

ing the main spaces to dominate, preferring to permit excrescences to encroach on the main area rather than to partition off into definitely divided rooms. In the same way they arrange for a central two-storied hall on to which give balconies serving as first-floor corridors; from the floor of the hall there is an effect of first-floor spaciousness which could not be obtained with the ordinary staircase well.

In M. La Roche's house are two main staircases, and in the studio a ramp giving access to a cleverly-planned gallery sitting-room with windows and a top-light. One staircase gives access to the owner's bedroom suite, the dining-room with its service pantry (kitchen underneath), and the roof garden, and the other to the reception group of

which the nucleus is the bow-fronted studio; the two-storied hall separates the two groups, and the connection is by the open balconies.

The ramp is an interesting feature, but while it provides an excellent descent *glissando* (being floored with a thick mat), it is really too steep for a comfortable ascent. The stairs themselves are

formed with black tiles on concrete, and the simplest tubing forms the handrails. Floors are either of tile or hardwood, or lino on concrete, doors and frames and windows are generally of metal, and the walls washed with tones of cream, blue, or brown, the colours being disposed so as to give various effects of warmth or distance, according to their situation. One side of the main staircase, for instance, is in brown, the balcony to which one mounts is in white, and a panel of wall breaking the balcony from floor to ceiling is in blue, blending with the vista across the void of the hall, which the balcony overlooks.

Cleverly designed cupboards and wardrobes in some of the rooms are formed of standard sections. They are admirably and simply designed to harmonize with the general character of their setting, and must undoubtedly be economical, but their rigid lines preclude the contrasts which a gayer note in furniture might strike in these severe surroundings.

There is no doubt that this house is an achievement, but it is questionable whether its type will survive in those cases where the advantages of standardization and economy of construction and working are not all-important factors. It offers the advantages—and the drawbacks—of manufacture and design in series.

There are other houses of Le Corbusier and Jeanneret which reflect the same principles, and which are far from being devoid of charm, notably the villa at



14. A villa at Vaucresson. Designed by Le Corbusier and Jeanneret.



15. The salon in M. Ozenfant's house at Auteuil.



16. The studio in M. Ozenfant's house at Auteuil. Designed by Le Corbusier and Jeanneret.

Vaucresson (Fig. 14), and the bungalow at Lac Lemane (Figs. 11 and 13), both of which have the flat roofs which, in the case of the La Roche house, is so admirably used as a terrace to enjoy views otherwise unobtainable. Le Corbusier sees in the flat roof added space for open air and enjoyment, and since his roofs seem proof alike against heat and damp, the logic of

their adoption is indisputable.

In a house and studio for M. Ozenfant at Auteuil (Figs. 15 and 16), there is a cleverly arranged studio where the clean simplicity of Le Corbusier and Jeanneret's design is seen in its most appropriate application; here, again, is the economic dwelling, precursor of the type which is being erected by another architect, M. André Lurçat, in the little Cité Seurat in the 14^e arrondissement of Paris (Fig. 12).

This is a little street of artists' houses, consisting in the main of flats of two or three rooms—a studio, a bedroom, and a tiny kitchen. Designed and constructed in the simplest way, of concrete framing and breeze or rubble infilling, with plastered surfaces, with metal windows and absence of all but the most indispensable finishings, they yet form clean, airy, and cheerful dwellings, catering for the main

necessities of life at an economic price. There can be nothing but praise for this attempt to provide essentials and to sacrifice those details of ornament and trimming which must be well done if done at all. Such architecture is at least open to progress and improvement, both in design and method of construction. It is trying to answer the needs of the day, and is alive.

In Spain.

Some Examples of Brick, Plaster, and Granite in The Spanish Renaissance.

IV.—Granite at the Escorial.

By L. S. Elton.

THE best preparation for seeing the Escorial is to spend a week or two in Madrid. It is not unusual for people travelling in Spain to set aside several weeks for seeing the Prado; but as it is impossible to stay in any picture-gallery, even the Prado, for more than three-quarters of an hour without a feeling of collapse setting in, the victim is faced with putting in the rest of the day, somehow, in Madrid; and its wide, glaring boulevards, its banks with gilded chariots on their roofs, its public buildings looking as hard and unyielding as carborundum—all these produce a feeling of empty dreariness impossible to describe. Added to these is a smell of tar, benzol, hot olive oil, and (in the larger and more pretentious buildings) drains; and an occasional glimpse of some granite doorway in which the designer has tried to be French and playful, and where he has produced a collection of broken mouldings, swags, cornucopias, and what not, all of which must have broken the stonecutter's heart. After a fortnight of this, then, it is with a huge sigh of relief that one sinks back on to one of the hard wooden seats of the mountain railway to the Escorial.

As the train moves upwards into the Guadarrama foothills, the clutching hand of Madrid slowly begins to recede. The strange odours are gone. Instead, there is a sharp, clean scent of wild herbs and new-mown hay, drifting across a countryside made up of rocks and fast-flowing mountain streams. Sometimes the train stops nowhere in particular, at a point between two stations, or at some small wayside halt; the engine pants quietly and sends up steam into a dark-blue sky. Once I remember seeing a stranger ride up—a mountain farmer wearing several leather waistcoats, and looking like a bronze man on a bronze horse. He made crushing remarks, with an immovable face, to some friend in one of the carriages, drawing loud shouts of joy from other passengers who were watching from windows farther along the train. In time these halts come to an end, the engine speeds up again, and at last, right up in the mountains and a thousand feet above the high Castile plain, the Escorial itself suddenly appears:



1. Steps leading to the main entrance.

At first sight the Escorial seems to be hewn out of the solid rock.

a small golden-yellow building with a surprisingly good dome, vaguely suggesting the work of Michelangelo—though this impression disappears at close quarters, and for some reason never returns.

The road up from the station is now planted with shady, feathery-green locust trees. In June (which is the best time to go) it is empty except for a few men in corduroys, which seem to have been worn so long that they have finally taken the shape of their owner, like an animal's skin. Small granite seats line both sides of the road where it reaches the top of the hill (Fig. 11); the Escorial dome can be seen through the trees, and the square block of the building itself can be seen underneath them, rising up clear from a large, paved open space.

The Escorial village is not the miserable place old guide-books sometimes suggest. In August the steep, granite main street

must be one of the liveliest places in the west of Europe. Under a white-hot sun, and with no shade but that of some small horse-chestnut trees, there moves up and down a solid mass of light-footed people and animals. Tennis-players, so active they seem almost to be walking on air, and so well protected by their blue-black hair that they never seem to need any hats; children, like priests of a new religion, solemnly carrying footballs; riding-horses, and other horses less distinguished but equally spirited, coupled perhaps with mules, donkeys, or even oxen in order to pull some exceptionally heavy load up the hill. All this against a background of grey granite houses, shops and cafés, most of them very well detailed and averaging about forty or fifty years old. A granite market-place opens out, and here and there are gateposts or granite doorways; and all around—in spite of the heat—glimpses of an upland, English landscape, with stretches of green grass and bracken, and distant forests of oak and plane trees, maple, dogwood, and wych-elm. The whole place is indescribably clean and sweet-scented; full of a cheerful noise in August, but so silent in June (before the season) that one can almost hear the seedpods of millions of wild herbs crackling in the sun. Occasionally the monastery bell booms on a deep note, octaves deeper than one would expect; and always produces

GRANITE AT THE ESCORIAL.



Plate II.

January 1927.

THE ESCORIAL FROM THE OLD DEER PARK.

"The sun broke out, the clouds partially rolled away, and we discovered the white buildings of this far-famed monastery, with its dome and towers detaching themselves from the bold background of a lofty, irregular mountain. . . . Numerous herds of wild deer were standing stock-still, quietly lifting up their innocent noses, and looking us full in the face with their beautiful eyes, secure of remaining unmolested.

"The Escorial, though overhung by melancholy mountains, is placed itself on a very considerable eminence. . . . There is something severely impressive in the façade of this regal convent, which, like the palace of Persepolis, is overshadowed by the adjoining mountain. . . ."

Beckford, December 19, 1787.

the same illusion, that the whole Escorial building is cut out of the solid rock, and that someone has just struck it with an iron hammer (Fig. 1).

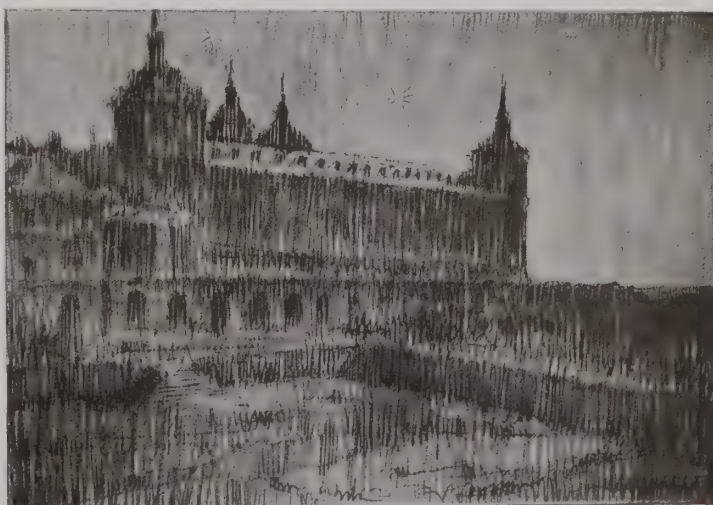
The question of how granite was adapted to a Renaissance style at the Escorial has been somewhat neglected by critics, in spite of the immense number of essays dealing with the place in a general way; yet it is the key to the overwhelming effect which this plain block of building produces on everyone who has ever visited it. Writers and travellers may differ, some treating it as a white elephant, others as the Eighth Wonder of the World; but nobody ever succeeded in ignoring it; it flattens critics out, and it is not until some time later that they pick themselves up, and try to "write off" the almost supernatural effect as due to some natural cause—to the striking surroundings, for instance, or to the character of Philip the Second. It is not the fashion at present to make much allowance for genius on the part of the architects. Yet the sheer architectural power of the place, so often mistaken for some accident or force of Nature, is produced by careful and considered methods, used consistently over and over again in different parts of the building. However, before discussing these points, it is necessary to answer the question which everyone asks first, *What is the Escorial?* The place is described so variously, as palace, church, monastery, or Pantheon, that it is not always easy to grasp what it really amounts to. The idea is simple—a national



2. The Pantheon Church.

Photographs can give no idea of the vast size of this interior. The dome rises 295 feet clear above the pavement; the pilaster flutes are the size of a man's head. Unamuno speaks of "this church, with its tower-like columns; on entering which the soul expands, and we feel ourselves to be in safety."

much as possible against the sky); and there are two extra towers inside the group of buildings marking the entrance to the Pantheon Church itself (Plate II).



3. La Sombra del Monasterio.

Pantheon for the burial of Spanish kings; guarded by a monastery, and completed by a small palace, right under the shadow of the dome. In the distance it appears as a square block-like monastery with a Pantheon rising up in its centre. But the site and setting, high up on the mountain side, are remarkable. It is as if a whole city had been destroyed or washed away, leaving nothing but a granite citadel which was too high above the waters or too resistant to fire to be touched. There is a marked air of the fortress, a reminder of Bramante, Sanmichele, and the soldier architects of Italy. The general scheme recalls that now popular for American "State Capitols"—a central dome and a tower at each corner. In the Escorial, however, the dome is pushed forward away from the hill (perhaps to let it be seen as

Approaching now more closely—standing, for instance, in the large, open space known as the *Lonja* (Fig. 6)—one sees a rather weak handling of pilasters on the two walls that face on to the mountain. Yet the whole effect is monolithic, like that of a rock-cut temple; a feature noticed by Beckford, the author of *Vathek*, who visited the place in 1787. He speaks of the court in front of the church as being "solid as if hewn out of a rock." What the architects did was to leave the exterior rough, and only half disengage the



4. The dome in a heat wave.

One of Herrera's constructional feats; a single granite shell, with no outer covering of lead or copper.



5. The garden front.

The windows become a mere texture on the wall surface, as sometimes happens with modern skyscrapers.



6. The *Lonja*, or surrounding open space.

Kept rough and simple, to avoid jarring with the wild character of the surroundings.



7. The temple (*Patio of the Evangelists*).

The amount of relief gradually increases towards the centre of the Escorial buildings.



8. The *Casita del Principe*.

Built a hundred years after Herrera's death. Under French influence the feeling for granite was beginning to be lost.

columns, so that the effect should not jar with the wildness of the surroundings. As one goes forward into the building the amount of relief and delicacy of finish gradually increase, till a climax is reached in the altar of the Pantheon Church, with its sharp-cut marble columns completely detached. The same thing occurs in the innermost court (*Patio de los Evangelistas*), where the columns of the small central temple stand out well clear of the building (Fig. 7). This effect does not seem to have been pointed out before. To keep, however, to the exterior. If two of the sides are rather uncertain in treatment, there is nothing weak about the garden front (Fig. 5). One can either say it is like a gaol, or can stand back and realize that the designer of this façade was before his time, and had discovered the use of windows as a texture on the wall rather than as a series of individual features—the principle used successfully in some of the best tall buildings of the present day.

The scale of the exterior is fixed by the low granite parapet and seat surrounding the open space or *Lonja*. At other important points—in the entrance court and the interior of the church—the scale is given by wide flights of steps. This method is completely successful; the building looks the size it really is, and the huge stones employed are shown to be the size they really are, giving the impression that the whole thing is the work of giants. The great size of the place is remembered and commented on by almost every writer who describes it; yet it is no larger than many modern office buildings, and most big warehouses would dwarf it. The other thing that every writer on the Escorial and every person who has visited it remembers, is the fact that it is made of granite. This is remarkable, because there are few people who can say off-hand what is the stone used for

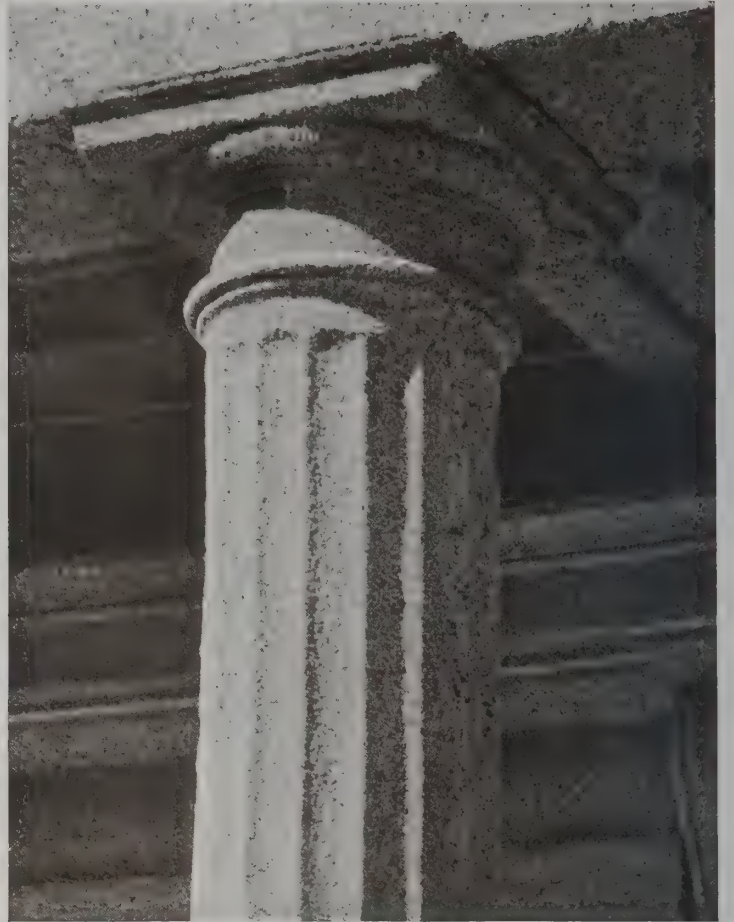
St. Peter's, or for the Farnese palace; it is just stone, or, perhaps, stucco, or at any rate something light-coloured. But writers on the Escorial always mention the word granite.

The entrance to the Pantheon itself is a piece of straight axial planning—a line 325 feet long from entrance gateway to altar. But as the main doors are only opened to Royalty, this distance is usually cut in half, and ordinary people, after crossing a court, enter the church by a side passage. The entrance hall is roofed by an extraordinary granite vault as flat as a plate; so flat, in fact, that it springs up and down when anyone walks on the floor above. The immediate object of this is to get the choir overhead, but the really important result is to give a contrast to the immense height of the Pantheon itself, which opens out just beyond.

The effect of moving from this low entrance hall into the huge domed chamber of the Pantheon is difficult to describe. Just for a flash the interior seems absolutely boundless. Somewhere far away huge piers rise up into the air and disappear overhead; but the dome seems to be so large that its supports are far out on the left and right. In the distance is a flight of steps, which fix the scale once for all, and lead up to the altar. Everywhere the same creamy-grey granite, unpolished, and unpainted except for a few frescoes, far up on the vaulted roof. There is nothing to break the clear open space except the piers, with their huge pilasters, whose flutes alone are the size of a man's head. After a time, five minutes or, perhaps, half an hour, the effect wears off, and one begins to notice a few uncertainties of detail; but the feeling never quite disappears, and returns almost in full force if one enters the church again after a pause of several days. Nearly everyone admits



9. A detail of the small temple (*Patio of the Evangelists*). Schubert says that in this *patio* the mouldings reach the technical limit of fineness possible to the material.



10. A granite column from the Porch of the *Casita del Principe*.

the existence of some such phenomenon, however hostile he may be to the rest of the building. The effect is primitive and stupendous, like that of some barbaric rock-cut temple; yet it is got almost without departing from the ordinary language of Græco-Roman detail (Fig. 2).

The rest of the building divides up into rooms, courts, and corridors; the Spartan furnishings of the "Room of Philip the Second" are a reconstruction, but the *patio* of the Evangelists is interesting because it supplies an answer to some of the questions one naturally asks about the designers of the Escorial. It is known to be the work of Herrera, though it is not mentioned in his small guide-book to the place (one of the three known copies of which is in the British Museum). The design is a modification of the Farnese court, done, about thirty years

earlier by the younger Sangallo; and the Farnese court is a modification of the theatre of Marcellus. Did Herrera deliberately alter the classic detail to express the qualities of granite? Or was he, as is sometimes said, a Spanish Palladio, who cared less for material than for an abstract ideal of proportions?

A close examination of Herrera's court shows that though in

one case the same moulding is used for marble as for granite, yet on the whole, ideas proper to granite are deliberately introduced. Ornament is removed from the Ionic caps; single blocks stretch from column to column at the base of the first-floor arches; and the panels on these large blocks are reduced to a relief of only three-quarters of an inch — expressing the hard, uncarvable nature of the material. It would have been quite possible to give a larger relief



11. Granite seats outside the Escorial.

and use smaller blocks, so far as construction was concerned. Herrera, then, did try to express granite, and in this matter he beat the numerous American designers of similar buildings, who have used granite almost as if it were a soft, easily-carved free-stone. Other "granite ideas" occur all over the Escorial; constructional feats like the low, flat vault, only possible in hard stone; huge doorposts, over thirty feet high; and, finally, the dome, which consists of a single granite shell with no covering of lead or copper on its exterior at all. The result of it all is to produce that overwhelming, rock-cut effect which so upset Justi, Gautier, Fergusson, and countless other writers who visited the scene. They came South hoping, perhaps, for something in a light Southern vein; and they found instead this uncompromising, epic monument, by the Dante of Spanish architecture.

The question, which architect did which part of the Escorial, is of no great importance. Philip the Second was clean-cut but rather negative in artistic ideas; according to legend, he removed detail in the same definite way in which he removed people who disagreed with his religious convictions. But he studied Roman work in Spain, obtained the Italian sketch-books of Holandius for his designers to study, and may have contributed more to the actual design of the building than is generally supposed. Juan de Toledo seems to be of subordinate interest; he is definitely proved second-rate by his work at Toledo, even though he did help with the dome of St. Peter's. Herrera remains, the man whose vitality impressed all his contemporaries, and who got the Escorial built in spite of ill-health sufficient to prevent his ever visiting the more distant works which were supposed to be under his control as Minister of Architecture. Otto Schubert's careful study



12. A granite corridor.

Before taking up architecture Herrera fought in Italy under Charles V. His style always remained half-military, like that of Sanmichele.

of his work (in the *Geschichte des Barock in Spanien*) mentions numerous buildings attributed to him; but those I have been able to examine are less impressive than the Escorial; and it seems as if it required the whole "firm" of Philip the Second, Juan de Toledo, and Herrera to do good work—as is often the case with firms to-day. However, one unexpected fact does emerge from a study of Herrera's other designs. All the best of them are made of granite. There is Valladolid Cathedral, the bridge at Madrid, the house at Plasencia, the staircase at Toledo; and finally the well-known Exchange in Seville, where brick and granite are used together, though Seville is typically a plaster city. Herrera seems to have specialized in granite, and to have picked up the vague tradition of its use which was current all over the North and West of Spain.

On a hill above the Escorial there is a small granite fountain, with a circular

granite seat round it, measuring perhaps thirty feet across, and commanding a fine bird's-eye view of the Escorial buildings below. It is the best place for a blazing August afternoon; pine trees have been planted to shade it, and water falls into the granite trough out of a pipe with a strange, hollow, gurgling sound, as if someone—possibly Herrera—had been imprisoned by mistake in the foundations, and had been

trying ever since to get out, or at least to make his voice heard. If Herrera did make himself heard, he would probably be trying to explain that he was never meant to be a new Michelangelo or Palladio, but was only trying to rough out a true Renaissance style for granite; was only trying to put up, within his own lifetime, the noblest church he could imagine, to a God Who, in the matter of health at least, had not been particularly kind to him.



13. Steps leading from the waterpool to the orchard.

A Tower of Old Florence.

By D. Nevile Lees.

THOSE who return to Florence after some years' absence can hardly fail to be struck by the increased number of noble buildings, and then to perceive, on examination, that some of these have merely emerged from the ugly and expressionless disguise in which later centuries had obscured their original nobility of design.

Much of this work has been done, and it is to be hoped that much may continue to be done; for, beneath many a flatly-plastered, modern-windowed frontage are concealed the graceful arches, the columned loggias, the beautifully formed windows, the rugged, close-set towers of five or six hundred years ago.

Even before restoration takes place there is many a pile of buildings which, seen from the front, with its modern shops, monotonously placed windows, and inexpressive plaster, might be taken for something wholly modern; but which, if one steps into some narrow alley flanking it or running at its back, is revealed as a grim mediæval pile with irregular openings and heavy overhanging brackets of rough-hewn stone. And these fine architectural monuments are one by one emerging from their plastered coverings, to be added to that splendid heritage of such buildings which the city possesses through the enlightened action of the authorities, and the pride of individual proprietors in restoring their own houses to the original dignity of form.

The Florentine Municipality wisely encourages such enterprise either by the grant of a percentage of the cost of restoration, or with a substantial prize on the completion of the work; and architects, associated with the municipal offices for the superintendence and preservation of ancient and historic buildings, are called in to plan, advise upon, and oversee the work, studying to that end old records, prints, plans, and whatever in the city archives and



A detail of the fountain at the foot of the tower.

documentary deposits can throw light upon the original structure and design.

When a building is to be restored the first step, after many researches and consultations, is to run up around it a many-terraced scaffolding, each terrace being enclosed, in the admirable Italian fashion, with rush-matting, so that no dust or plaster may fall into the street. Then a band of workmen ascend, and set to work to strip the building of every scrap of the plaster with which succeeding centuries have swaddled and hidden the fine old stone. And, as they work, one architectural detail after another emerges—the traces of columned *loggie*; the curved arches over windows long reduced by later masonry to an ugly square; the succession of great arches on the ground floor indicating the open

colonnades of an earlier period; the perpendicular dividing lines, showing that what had previously appeared to be a broad united façade was really, beneath the plaster, an example of that peculiarly Florentine construction—a succession of independent towers set side by side, each with its four individual walls. And it is these tower-forms which give so special a character to the early Florentine architecture, aiding us to form some conception both of the conditions which caused their construction, and of the influence which their construction exercised, in turn, upon the city life.

These towers—houses built on a very small area, and rising, one room upon each floor, to a great height—served to economize space in the narrow limits of the mediæval city; and they also, by their great strength, served as strong centres of offence and defence in the fierce factional fighting which rendered civic life so turbulent in most of the Italian cities of the twelfth and thirteenth centuries. Members of families, or partisans of the same faction, used to set their towers side by side, grouping them around a



The Torre de Rossi with the Palazzo Cerchi adjoining, previous to the restoration.

A TOWER OF OLD FLORENCE.



Plate III.

January 1927.

A SIDE VIEW OF THE LOWER PART OF THE TORRE DE ROSSI
LOOKING TOWARDS THE PONTE VECCHIO.

Showing the restored details of the door and window construction.



The Vicolo dell'Oro. Traces of the ancient city are visible behind the modern-looking houses and hotels.



The Palazzo Davanzati, restored about fifteen years ago by Commendatore Elia Volpi.

square, in which there was a well, and frequently a chapel; so that, while the frowning outer side of the towers was turned towards their adversaries, there was, within, the little protected space in which ordinary life might proceed.

In 1250, when, to humble the Ghibelline nobles, a law was passed decreeing that no private buildings should exceed fifty *braccia* in height, these towers with which the city bristled had to be reduced to a more or less uniform level, and thus, as some of the four-square groups of them came to be roofed over at one height, there resulted the cube of solid building set around an open courtyard still to be seen in so many survivals of to-day.

It is such architectural details which come to light as the old buildings are stripped and resume the dignity of their earlier state.

Among the notable restorations of recent years have been the fine Palazzo dell'Arte della Lana—the palace of the ancient and powerful Guild of Wool: the Palazzo Davanzati, which, given over to shops below, and with its upper floors cut up into apartments, was restored to its original austerity of design by the present owner, Commendatore Elia Volpi;¹ while one of the latest of all, concluded in the spring of 1925, was that of the De Rossi Tower and the adjoining Cerchi Palace at the foot of the Ponte Vecchio, in one of the most characteristic parts of ancient Florence.

This fine building, a possession of one of the old families of the Florentine nobility, had long been lapsing into decay, although, as a "monumento nazionale," its restoration was

a civic duty. Passing some three or four years back into the hands of a new owner, Signor Aldemaro Francini, it has now undergone a restoration which has given it so far as possible the dignity of its primitive state. Its full height it inevitably lost, like the other city towers, in the *duecento*; but even so it is a noble building, and now, stripped of the shabby and crumbling plaster, shows once more its fine stone and richly-tinted brick.

The great windows have been restored to their original proportions, being a unique example of such details of old Florentine construction, and other long-closed windows of smaller size have also been reopened; on the second floor the characteristic "sportelle da serraglio," which served for the passage of the defenders to and from the fighting galleries in stormy times, have been restored. On the ground floor the original construction of the doorway to the right of the fountain, and of other details, has been given the primitive form; while the fountain, with its splendid bronze statue of Bacchus, is now seen to greater advantage than ever as the beautiful thing it is.

Commendatore Alfredo Lenzi, director of the *Ufficio di Belle Arti*, who prepared the plans and directed the works, is to be congratulated upon this fine achievement; and the owner, Signor Francini, well merits, not only the reward assigned him by the Administrative Council of the City, but also the gratitude of all lovers of fine architecture, for having restored to Florence one more of its noble buildings, brought to light one more piece of the ancient city.

¹ Since this was written the Palace has passed into other hands.

Devonshire House.

*Designed by Carrère & Hastings and C. H. Reilly,
Associated Architects.*

By the Editor.



A VIEW FROM THE SOUTH-EAST.

" . . . Where one great Whig family kept state, sixty households are to live, and vendors of rich wares display their goods to the passers in Piccadilly."

NOWHERE, perhaps, in London were there two more striking examples of an almost aloof and indifferent sense of opulence than Devonshire House and the Bank of England—the one, in the golden square mile of the City, scorning to rise above the height of its screen-walls: the other, in that very corner of the West End where the amenity of park and club joins the rich opportunities of shop and theatre and hotel, content to doze behind its fence of ivied brick, a slightly shabby, but much envied aristocrat. And many a "lean annuitant," as he walked in the City or lunched on a bench in the Green Park, must have felt a subtle sense of comfort and support from his contemplation of a reserve of strength so great that it could afford to ignore occasions of great profit.

But we speak of the past. The Bank is being rebuilt; and now, where one great Whig family kept state, sixty households are to live, and vendors of rich wares display their goods to the passers in Piccadilly.

The treatment of this island site, with its flats above and its shops below, in one of the most important positions in

London, has been a great opportunity. Many English architects, we know, have been taken into consultation from time to time by those responsible for the scheme, but it has in the event fallen to an American, Mr. Thomas Hastings, in collaboration with Professor Reilly, of Liverpool, to design the building we now see. Various questions of the rights of adjoining owners have had to be taken into consideration, and the main central block, with its deep re-entrant courts, is flanked at each corner by lower pavilions. This has the happy effect, not only of giving an appearance of strength to the angles, but also of relating this large building to the smaller scale of Piccadilly in general. A cliff wall rising sheer from the pavement would have been unfriendly. You would hesitate about calling on any family so dominantly housed. And big though the building is, it is not big enough to give the impression, which is inherent in the soaring buildings of New York, of the insignificance of its inhabitants—which would be in this instance highly undesirable. Indeed, there is no conspicuously American flavour about it, unless it be in its adherence in detail to

DEVONSHIRE HOUSE.

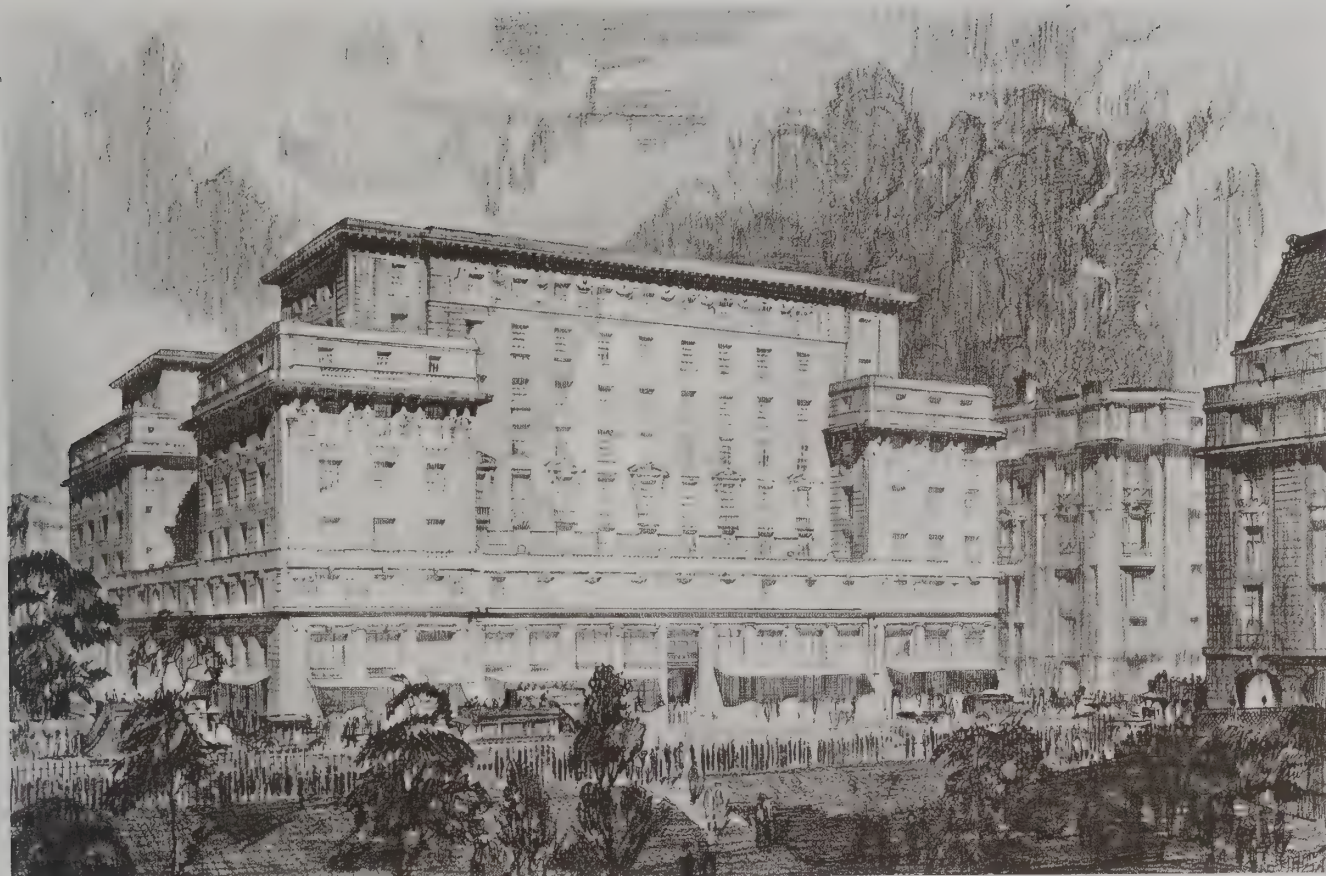


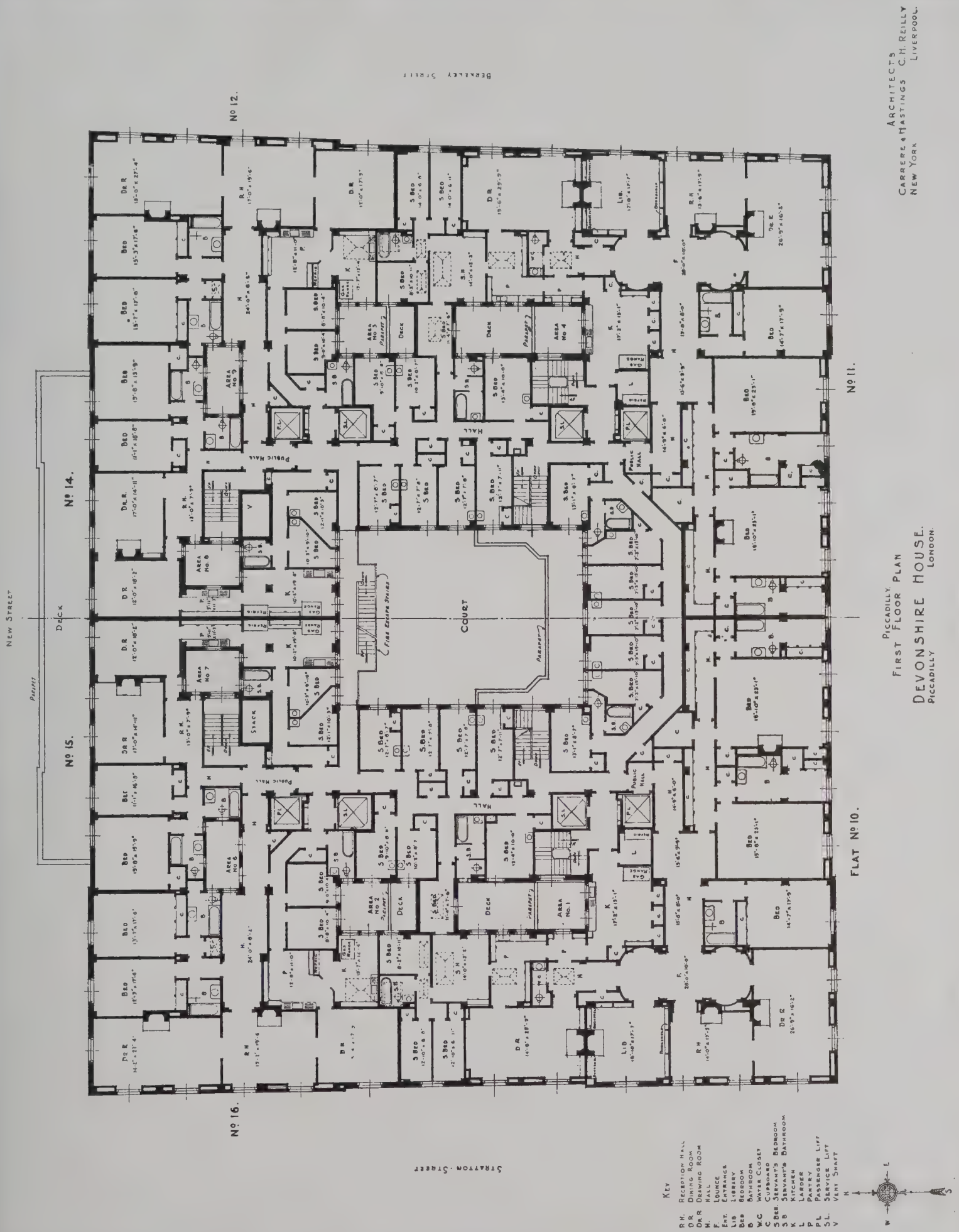
Plate IV.

January 1927.

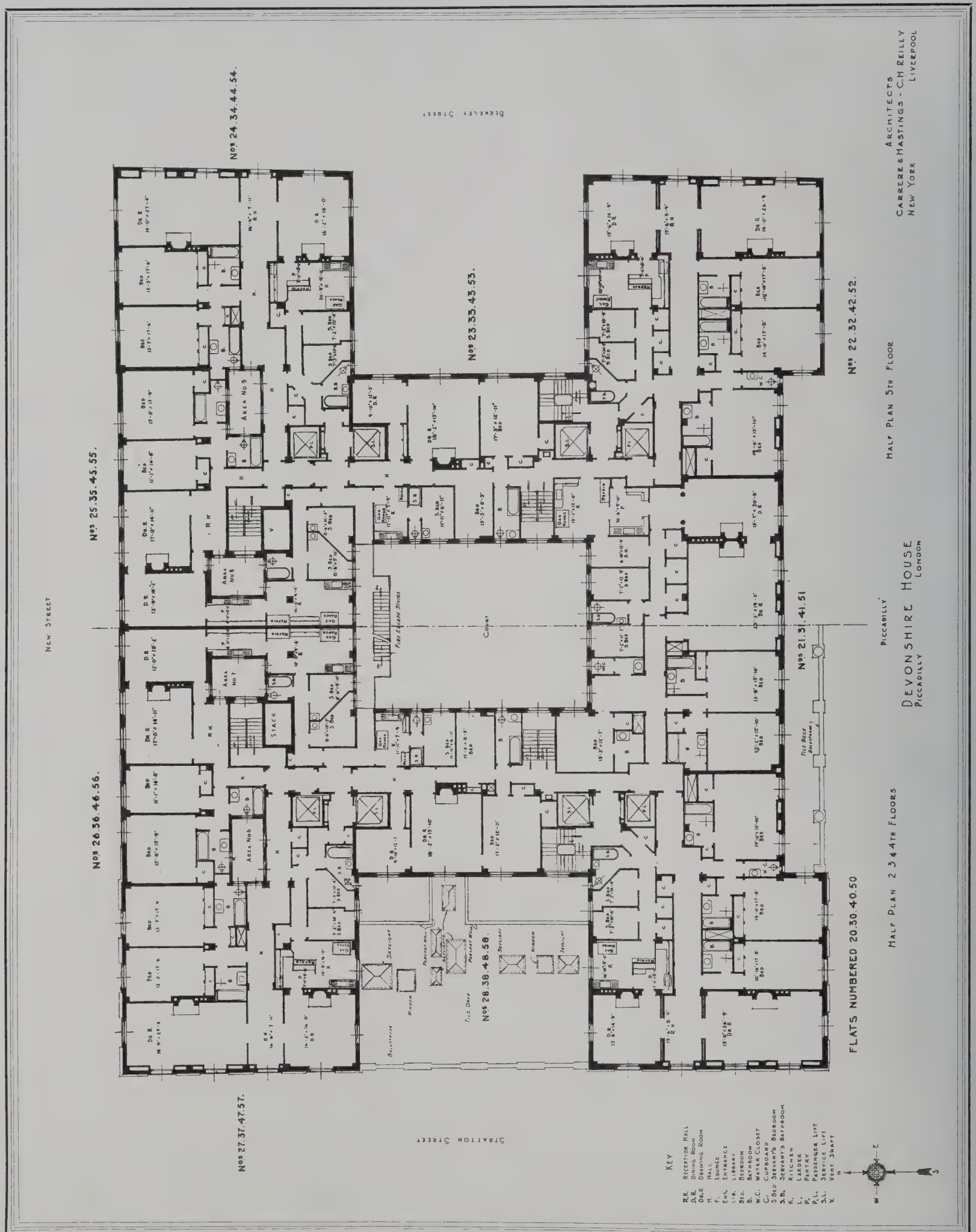
THE FAÇADE TO PICCADILLY.

From a drawing by J. D. M. Harvey.

Carrère & Hastings and C. H. Reilly, Associated Architects.

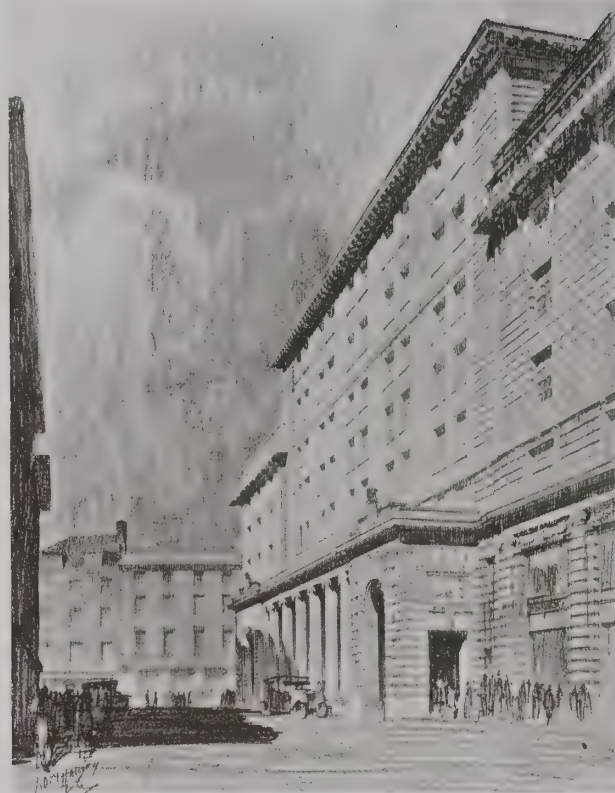


THE FIRST FLOOR PLAN.





LOOKING FROM PICCADILLY AT THE
BERKELEY STREET FAÇADE.



THE PRINCIPAL ENTRANCE IN
MAYFAIR PLACE.

From drawings by J. D. M. Harvey.

the well-loved Italian Renaissance. And yet there is a certain starkness about the façade, which may, perhaps, be due to the use of teak for the window frames and glass-bars. To have painted them to match the stone would have drawn the whole together and given it texture, and at the same time given a hint of that intimacy and domesticity which a congregation of sixty homes seems to demand. In the general handling of the flats no attempt has been made to underline the relative importance of rooms by varying the treatment of the windows. Thus, on the third floor the pedimented windows alternately light a bedroom and half a sitting-room. And rightly so. The general balance and punctuation of the whole is the important matter here, not the differences of interior domestic arrangement. At the same time we cannot help feeling a slight sense of incongruity when we realize that the largest first-floor flats are served by the elegant, but somewhat inconspicuous, windows in what might be called the attic member of the ground floor order.

The intricate planning of the various flats is interesting, and the placing of the bathrooms refreshingly American. With the building diminishing as it rises, the planning problem was no easy one. The key to its solution lies in the right placing of the four pairs of lifts which form part of a very complete installation of the latest type of lift service. For windows, full use is made of the deep re-entrants, and commendably few important rooms are lit from the internal courtyard.

The decoration of the entrance halls is in plasterwork, very rich and flat in relief, its parchment colour recalling the vault of the baths at Pompeii; and the attractive small restaurant in the middle of the building on the ground floor, hovering in treatment between Pompeii and the brothers Adam, will be a charming background for delicate

banquetings. These parts seem more suited to their purpose than the great showroom on Piccadilly, where vault and pier and balustrade contrast too strongly with the glazed and metallic efficiency of motor-cars. It was here that the lacquered columns of Wolseley House were so right a touch.

We have said that the new Devonshire House was a great opportunity. The problem has been handled with restraint and judgment. The experience and skill involved are without question. Yet the building as built is less interesting than are Mr. Harvey's drawings of it. And the key to this would seem to lie in the fact that, in the drawings, we gather from the textured walls, strongly-marked window-bars, and shadowed cornice, an impression of stalwart building-up, stone by stone; and this impression, we feel, is the impression germane to this form of architecture, with its pavilioned angles, and channelled surfaces, and traditional carving. But in the building itself the architects seem to have been conscious of their steel skeleton, and to have wished to share this consciousness with the spectator; and by shallowness of reveals and flatness of ornament to announce that their masonry was only a veneer. Indeed, we might say that they have quite consciously and definitely aimed at a solution of the problem of differentiating externally a building with a steel frame and a masonry covering from a masonry building. And yet the general shape of the masses and character of style employed seem to call, as we have said, for an opposite treatment. The result is, in some degree, what we might term an unresolved duality, and the total effect of this great building is thereby lessened. This sense of a hesitation between two modes of expression hampers all of us who are concerned with steel-framed buildings, and it will lie with this generation to find the solution.



A CORNER VIEW OF THE FAÇADES TO PICCADILLY AND
BERKELEY STREET.

The building stands on an island site facing Piccadilly, with Stratton Street on one side, a widened Berkeley Street on the other, and a new street called Mayfair Place behind it.

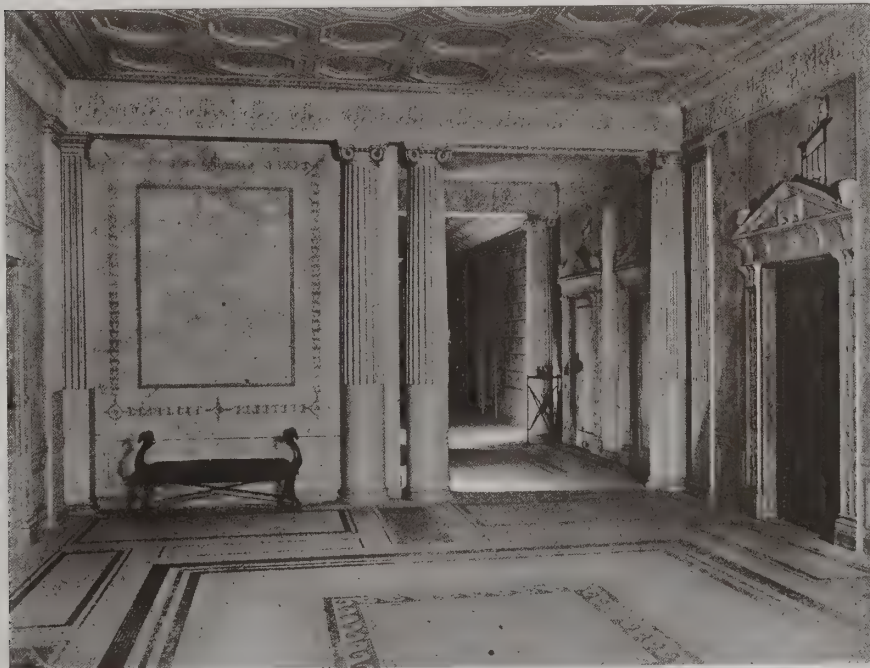


A DETAIL OF THE MAIN CORNICE



THE MAIN ENTRANCE AND COLONNADE
IN MAYFAIR PLACE.

The great portico and entrance colonnade stretch across the pavement in Mayfair Place. The site of this new street was formerly occupied by the staircase of the old house.



AN ENTRANCE LOUNGE.



A DETAIL OF A SHOWROOM ON THE GROUND FLOOR
LOOKING TOWARDS PICCADILLY.

The materials used in the decoration of this showroom were fibrous plaster with a stuc finish. This surface was chosen to contrast with the polished surfaces of the motor-cars.



THE PICCADILLY
ELEVATION

The colour of the stuc, that of Caen stone, was similarly selected because it would form a good background to most of the usual colours in which cars are painted.

OF A
SHOWROOM.



THE FOYER AND SMALL OVAL HALL LEADING TO
THE DEVONSHIRE RESTAURANT.

Entering the portico in Mayfair Place you stand in a small but delicate oval hall, from which a full view of the restaurant can be seen down the short flight of steps leading to it—steps which, incidentally, provide a fine setting for the dresses of women as they descend. You see before you an Adam room with characteristic detail on the walls by that master, but broken, as he himself arranged at Sion House for the Duke



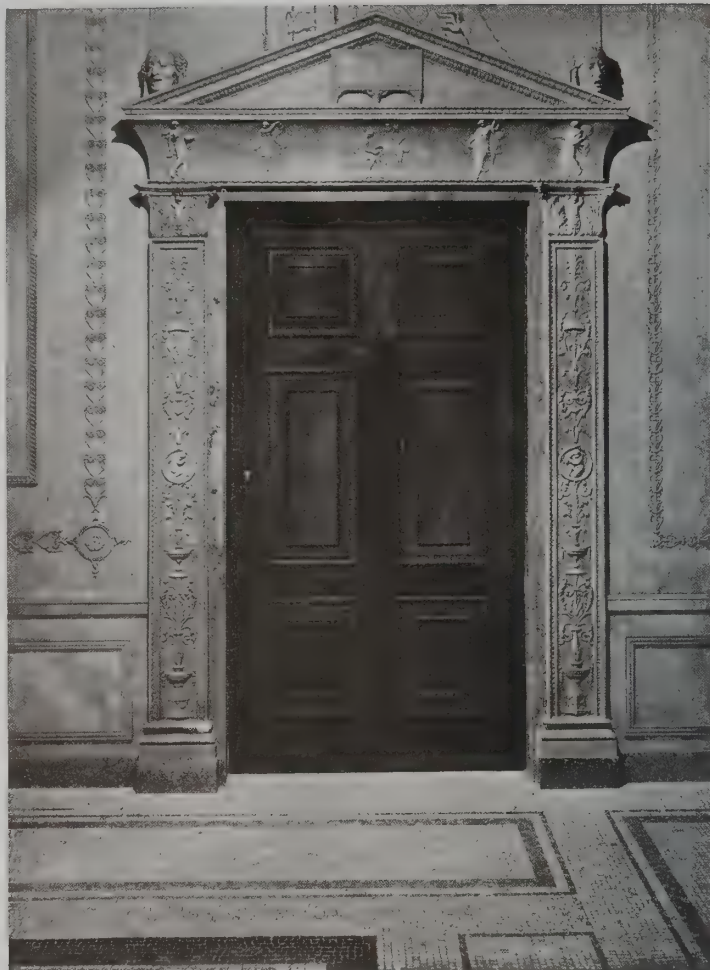
ONE OF THE
BALCONIES IN

of Northumberland, by a series of fine Corinthian columns carrying figures. Here the columns are the colour of Sienese marble, and stand against a soft blue-green background relieved with mirrors. Between them are balconies raised a few steps above the general level on which it is possible for one to dine and survey the scene; survey it, too, without any sense of isolation, but in a good position both to see and be seen.

THE DEVONSHIRE
RESTAURANT.

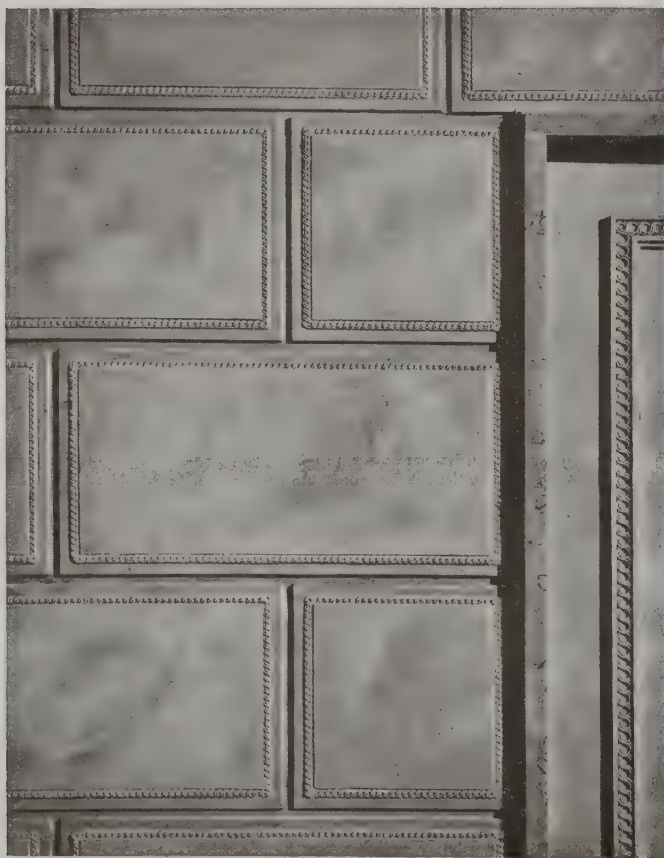


THE ENTRANCE CORRIDOR TO THE FLATS.



A DOOR IN THE CORRIDOR.

The material used in the entrance corridor is fibrous plaster fixed to breeze blocks. The finish is in oil paint, scumbled.



A DETAIL OF THE WALL TREATMENT

The rusticated design of the walls is intended to suggest the idea of an atrium or courtyard, yet finished with finer detail than is usual in exterior work.

IN THE ENTRANCE CORRIDOR.

Stowell Hill, *Templecombe, Somersetshire.*

Designed by E. Guy Dawber, P.R.I.B.A.

With photographs by HUMPHREY JOEL.

This house is built on the southern slopes of the hills overlooking the Blackmoor Vale, and is so planned that all the reception rooms and principal rooms over, obtain full benefit of the sun and overlook the gardens, which have been laid out to the south and west of the house.

The walling is built at random with stone obtained from a local quarry some mile distant, and is used as it comes without any unnecessary axing and shaping up. All the joinery to doors and windows is of deal painted white, and the roof is of darkish old pattern sand-faced tiles in

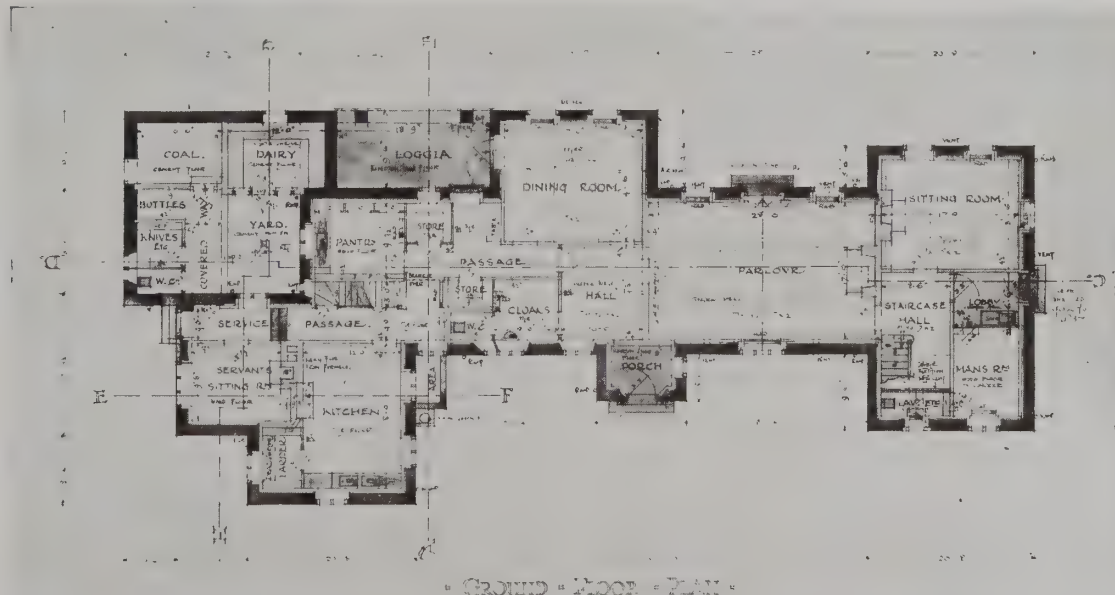


THE

varying shades. Internally the walls everywhere were finished with a rough surface plaster suitable to a country house of this type, but have since been more highly decorated. The flooring of the principal rooms is of elm, and those to the first floor of pitch pine left plain and wax-polished.

The iron gates and the vases on the piers were added, after the house was finished, by the client without the architect's knowledge or approval, the original treatment with wooden gates and without vases being more in character with the house.

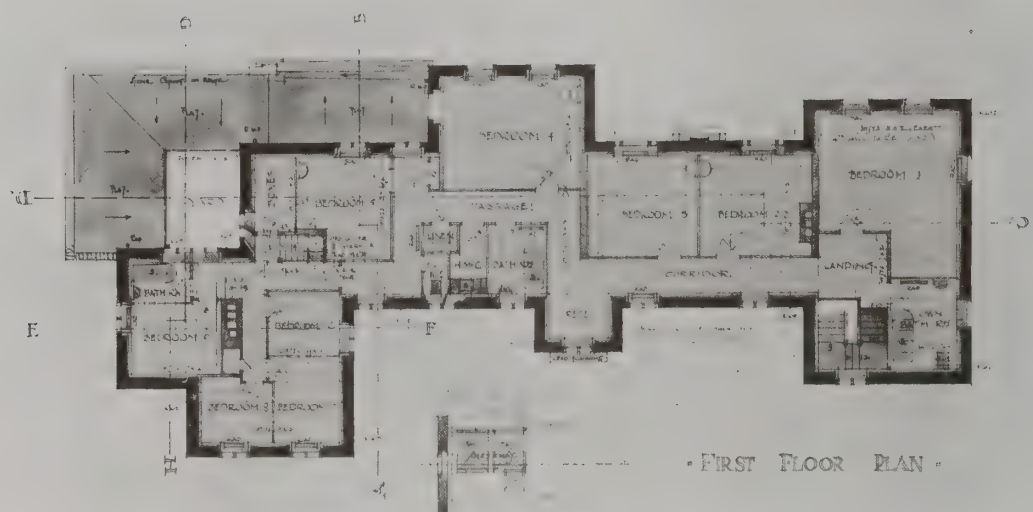
PORCH.



THE GROUND FLOOR PLAN.



THE MAIN FRONT AND THE FORECOURT.



THE FIRST FLOOR PLAN.



FROM THE GATES.

STOWELL HILL.



Plate V.

January 1927.

THE ENTRANCE FRONT.

E. Guy Dawber, P.R.I.B.A., Architect.



THE WEST FRONT.



THE SOUTH FRONT.



THE WATER TOWER AND PART OF THE REAR
OF THE STABLE BLOCK.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

The Organ Case, Whalley Church, Lancashire.

Measured and Drawn by R. A. F. Riding.

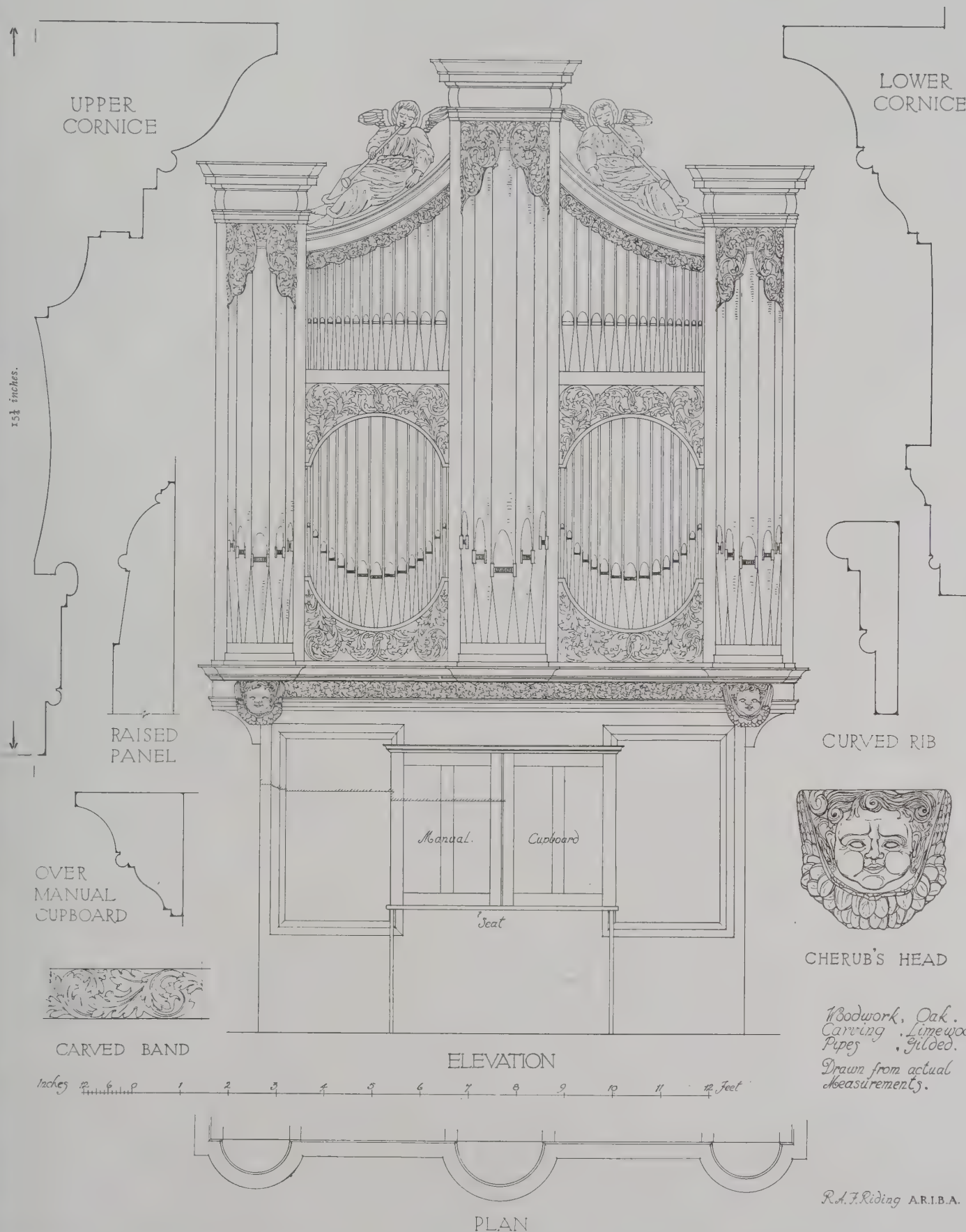


THE ORGAN.

The organ was originally built for the Lancaster Parish Church in 1712 by Geraldo Smith, nephew of Father Smith, and was removed to Whalley in 1816.

ORGAN CASE, WHALLEY CHURCH, LANCS.

DATE · MDCCXII



A MEASURED DRAWING BY R. A. F. RIDING.

Exhibitions.

SPRING GARDENS GALLERY, TRAFALGAR SQUARE.—The seventy-fourth exhibition of the New English Art Club, held during November, was rather better than usual, a higher general level being reached.

Undoubtedly Mrs. Fisher Prout is the chief exhibitor this season; her works being consistently more interesting than the generality of those shown. It is apparent from all her paintings that she knows what she is doing, and that she is going along definite lines because she feels she must, and is not painting certain things in a certain way just because others are doing so.

This artist's "Miss Edith Lawrence" (187) is easily the best portrait in the show. It is painted out of doors, the model sitting under a tree surrounded by variously-coloured blossoms; the transitory shadows, passing over her, form little accidental patches, vitalizing the drawing into queerly distorted and irregular angles giving a flickering sense of life and movement. This is one of the best portraits I have seen for a long time; one has to refer to Renoir for anything as good. Her "Rêverie" (243) has in it a pleasant blonde feeling of paint, and the drawing is well incorporated into the paint, being *kneaded* into it as it were, and not by a separated process.

Mr. Robert Russell's "Casino Gardens" (206) is drawn directly with the brush, which gives it vitality and movement, and the colour is unmixed, clean and bright.

Mr. William Clause's "Meenaboy" (241) is well planned; the various planes of the landscape all fit into each other in a neat and compact way.

Mr. Robin Guthrie's works are accomplished, but he affects a bygone period to such an extent that it has ceased to amuse, and has become rather tiresome; his paintings seem always to be inspired by old coloured prints of some sort.

In "La Cuisinière au Salon" (209) Miss Ruth Hermon shows a liberal use of paint which is to be commended, but the general effect is dull and uninteresting.

Other oil paintings which were of interest were those by Miss Fairlie Harmer, Miss Beatrice Bland, Miss Ethel Walker, and Miss Picard.

Among the watercolours Mr. J. A. C. Morrison's "The Lake" (140) was rather original in treatment. Mr. Ginner's "Bath-easton" (95) (which proclaims that he has at last succumbed to the influence of Cézanne), "Savoy Sunlight" (144), by Mr. Lousada, and "Cottage at Rye" (276) were also attractive.

There were a great number of etchings and drawings of various kinds and merits.

BURLINGTON HOUSE, PICCADILLY, W.—By the courtesy of the President and Council of the Royal Academy of Arts, an exhibition of original posters designed for the Empire Marketing Board was held here.

These posters "are intended to illustrate at once the realities and the romance of the commercial geography of the Empire, and to bring home to the people of the United Kingdom how ceaselessly and how variously their fellow-citizens in five continents are at work producing and distributing their food." These designs are to be put on special frames and displayed all over the country on railway stations and other suitable places.

More artistic merit attaches to these posters than is usual with this kind of undertaking, especially where Government officials are concerned; a fairly high standard has been attained, therefore some credit is due to those responsible; the kind of works shown are, anyway, a step in the right direction.

Mr. McKnight Kauffer's two posters, illustrating scenes in the British West Indies and in West Africa, are decidedly the best in that they clearly define the art of the poster.

Mr. Kauffer's somewhat Gauguinesque style is exactly suited to "put across" these scenes; depicting as they do wild and fantastic growths of hot and steamy tropical vegetation.

Mr. Charles Paine's poster, illustrating salmon fishing in Newfoundland, has some poster-like qualities; it can with propriety be classified as such, which is more than can be said of the majority of the exhibits, charming as they may be in other respects.

Mr. Gregory Brown's work, purporting to pictorialize sheep raising in New Zealand, is efficiently done, though I think that the coloured stripes placed across the sky are quite out of keeping,

seeing that the rest of the picture is naturalistic almost to the extent of a painting by Leader. But I have an important criticism to make. Happening to know New Zealand rather well, I don't think it is like that country. In spite of the introduction of the characteristic cabbage tree, the atmosphere has been missed.

There were six stones upon which Mr. Spencer Pryse had worked directly, which were of interest as showing the processes involved in producing his lithographs. His drawings are very well executed from the point of view of technical ability, but the finished products are rather languid in effect; they are just pretty pictures of posed figures; they have not got the proper poster "punch" in them.

There were also works by Mr. George Sherringham, Mr. F. C. Herrick, Mr. Fred Taylor, and Mr. Paul Henry.

THE KNOEDLER GALLERY, 5 OLD BOND STREET, W.1.—The exhibition of works by some modern French painters held in this gallery was in some ways an ideal one. Although all the pictures were not of first-rate importance, they were hung in such a dignified way that each had a chance to have its full say without interruption from its neighbours.

The difference between the two pictures by Paul Signac shows his development from *Pointillisme* to large patches of colour, with a greater interval between the colour values, and the colour itself purer and more consciously selected, showing a greater departure from naturalism.

The movements in the horses which Lucien Simon introduces into his picture "Boulevard Denfert" have been extraordinarily acutely observed. Seen in the pale sunlight these horses, running in an irregular line opposed to the straight lines of the trees, suggest in a masterly way a sense of eager, forward motion.

Miss Marie Laurencin's "La Ronde des Petites Filles" is one of her delightfully flexible designs, carried out in her usual swimmingly easy way; the figures, trees and animals, all coaxed into the service of a happy and apparently irresponsible design, give it an unlaboured charm.

André Derain's "Petit Paysage" is noticeable for the management of the light and shade. There were also two rather slight portraits by this artist.

There was a fairly good Marquet, rather an early one, which shows his sense of design, and is painted with this artist's usual conviction and certainty.

THE REDFERN GALLERY, 27 OLD BOND STREET, W.1.—Miss Stella Crofts—who held an exhibition in this gallery—is beginning to be widely known as a skilful designer of decorative pottery. She is mostly interested in animals, and chiefly designs groups which are nearly always neatly put together and arranged in good outline shapes.

Her "Tiger and Cub," "Giraffe Group," and "Zebra Group" are all good in their way, and her study of a Polar Bear shows her ability to cope successfully with a single figure.

Sometimes her designs are a little too detailed, and sometimes also, rather pretty; too much care has been bestowed on mere finish, rather than upon the whole as a shape; this is partly because some of the kinds of animals and birds she uses do not lend themselves very readily to decorative treatment.

THE IMPERIAL GALLERY OF ART, IMPERIAL INSTITUTE, KENSINGTON.—One of the purposes of this recently opened gallery is to act as a showroom for the works of students who have gained scholarships at the British School at Rome.

Another use to which the gallery will be put is to hold exhibitions of works of art by British artists and artists of the Dominions. To quote from the circular sent to the Press by the Trustees: "... it is hoped to introduce to patrons of art in this country the work of living artists from all parts of the Empire. As an Imperial Mart it should form a practical link between the various constituent parts of the British Empire."

The first exhibition of this nature will take place next spring, and will include paintings, drawings, engravings, and small sculpture. It will be followed in the autumn by an exhibition of architecture and the arts associated with architecture.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
JANUARY
1927

What the Building Said.

VIII.—*In the Strand.*

By A. Trystan Edwards.

THE other day emerging from Charing Cross Station into the Strand I realized that I was in the presence of one of the finest views in all London. On the left was the elegant stucco corner building now occupied by Messrs. Lyons; straight in front of me, closing the vista of Duncannon Street, was the dome of the National Gallery, which stood in elegant contrast to the lovely spire of St. Martin-in-the-Fields; while to the right of the picture were the famous twin turrets of Barclays and Westminster Banks immediately opposite Charing Cross. What city in the world within so small an area can display so much distinguished beauty as was here exhibited before my eyes?

"I congratulate you," I said to the twin turrets, "in having made such a splendid stand. Surely you must be one of the very last survivals of Regency architecture in this street?"

"Indeed, we are; but, unfortunately, we are too good for the present generation."

"But can a thing be really too good for us?" I said.

"Of course," replied the twin turrets. "We ourselves are too good because the people of to-day intend to destroy us on the first opportunity, and to put in our place what we believe to be inferior to us. You see," they proceeded, "people do not understand us nowadays. They do not realize how difficult it is to design a street corner, because they've never tried."

"But surely," I said, "there must be hundreds of modern street corners. What do you mean when you imply that you, and you alone, have solved the problem of the street corner?"

"Well, the point is this. If you've got a street corner which is very conspicuous you must put something nice to look at there. We suggest to you that our twin turrets are exceedingly attractive. They are small, and so keep well within the degree of accentuation, which is proper to a commercial building, while yet they give to this corner a unique beauty and self-consciousness. You want to know our names? Fancy not knowing Susan and Susannah! But don't you imagine that we are



"I can see that you are admiring me," said Angelina. "I know that I am beautiful, and it is pleasant to be admired; but can you tell me, please, how long they will let me stay here?"

"I can see that you are admiring me," said Angelina. "I know that I am beautiful, and it is pleasant to be admired; but can you tell me, please, how long they will let me stay here? I have heard rumours that envious glances have been cast upon me, and that in a very few years' time I shall be replaced by a

tall building in Portland stone. Some people tell me that I am not wanted here. There are even folk who do not recognize me for the fairy that I am, and who merely regard me as a beast of burden, and not a very efficient one at that. I have heard the sharpening of butchers' knives."

"But what can I do for you?" I said, grieved that such a lovely creature should imagine herself to be in jeopardy.

"Can't you explain to them," the building said, "that I am really doing useful work after all—that I am bringing brightness and lightness and grace into the Strand? Can you not also put in a word for my nice little friends on your left who have so kindly consented to act as a foil to myself?"



"I congratulate you," I said to the twin turrets, "in having made such a splendid stand. Surely you must be one of the very last survivals of Regency architecture in this street?"



"I quite agree with you," said Charing Cross Hospital, who, I was delighted to find, was in conversational mood. "Angelina and I have been intimate friends for years, and it will break my heart if she has to go."



"Blimey! (said Orkney Whisky to Romano's) Look at 'is conk, it cuts 'is dial in two down the middle, just to prevent 'is peepers from squinting at each uvver."

You notice that not one of them has attempted to utter a word which would disturb the harmony of the architectural piece in which I have the honour to play the most distinguished part at this corner. The only shop in the row which asserts a slight priority over its neighbours is the one next to myself, which comprises wit—in its façade the last column of windows in the series. This, as you will notice, not only serves as a terminal member to the repetitive series of windows on its right, but also makes a perfect transition between the long street façade and myself. This end shop repeats the pilasters which mark my principal story, while it is also projected slightly so that its attic also shares in the articulation of the façade below. People talk about our not being big enough, but surely the composition of which I form a part is quite the biggest thing in the neighbourhood. What will happen when I go will be that although the height of the buildings will be increased, there will probably be in the place of one composition a number of disjointed fragments, undistinguished personalities hustling each other in their attempt to monopolize the attention of the passers-by."

"Of course," I said, "I realize how anxious you must be. If you have to go it will, indeed, be an architectural scandal of the first order."

"I quite agree with you," said Charing Cross Hospital, who, I was delighted to find, was in conversational mood. "Angelina and I have been intimate friends for years, and it will break my heart if she has to go. As you see for yourself, she and I belong to the same clan, the great stucco aristocracy, and I may tell you that ours is the most distinguished and exclusive of all the architectural families which have ever settled down in this country. And look how we retain our youthful appearance. I am about a hundred years old, yet do I not seem much fresher and brighter than my right-hand neighbour, with its dull stone frontage? And don't you admire my semicircular bay, with its elegant pediment above? In this case you see the attic story is accentuated in the place immediately above the bay, so that the façade takes cognizance of its principal feature. Not that I boast about that. We Regency buildings always did that sort of thing. We should have been ashamed if we hadn't."

"Thank you," I said, "I am so glad you have talked to me, for you are one of my favourite buildings in all London."

I walked down the Strand in the direction of Aldwych wondering whether I should come across some more of my favourite buildings, but looking to my left I was confronted by a spectacle which excited my compassion. Here were some Cockney buildings, proletarians every one, poor, disinherited members of the architectural community, yet they seemed possessed of vitality, a certain cheekiness and humour which saved them from utter dejection.

"Oo are you shoving of?" said the façade bearing upon its frontage the imprint of Old Orkney Whisky. "Can't yer see that yer in my way?"

"Shoving, indeed," retorted the next narrow-fronted little building. "It's you that's pushing yer balustrade up against my Gothic columns. Ain't yer got no manners? Dragged up was yer?"

"Now then, Billingsgate," said Romano's. "I'm sick of your squabbling."

"Oo," said Orkney Whisky, "just look at 'im. Fancies 'isself, don't 'e? You'd think 'e was a harstocrat, but 'e's just the same as us really. Blimey! Look at 'is conk, it cuts 'is dial in two down the middle, just to prevent 'is peepers from squinting at each uvver."

This was indeed a palpable hit. Old Orkney Whisky had found the weak point of Romano's design to a nicety. The vertical electric signboard in the centre utterly destroyed the unity of the façade. I was really sorry for Romano's.

"And what's that 'e's got down below? Statchers, is it? Blooming coopids 'aving a dance. I 'opes they slips off. Seems like they will. And look at the belcony. That's where they takes the air. Tea on the terrace."

Orkney Whisky had scored again. The "belcony" was, indeed, pretentious, and much too big for its position, and the figures over the porch seemed suitable objects of ridicule. Having made these points with such success Orkney Whisky gave a loud cackle of delight, and its left-hand neighbours joined it in derisive exclamations at the expense of poor Romano's.

(To be continued.)

The Modern Movement in Continental Decoration.

VI.—*The Drawing-Room.*

By Silhouette.

THE drawing-room as an integral part of the home is gradually losing its importance, thanks to the modern tendency of concentration on a single communal apartment. Gone are the days when the women-folk needed a place where they could withdraw from the men, leaving them to their traditional bottles and tales. In those flourishing days of drawing-rooms the men may have been cast in sterner moulds and the women have welcomed an effeminate apartment for their idle conversation.

All too often the drawing-room of yesterday was the shrine of family souvenirs, laboriously-worked antimacassars, glistening beadwork, and an atmosphere of smug complacency.

Better manners, wider mutual interests, and the altered circumstances of to-day have to a large extent rendered the drawing-room as an essentially feminine apartment quite unnecessary.

Modern woman finds her life and interests too wide for limitation within the four corners of such a room; the world is her drawing-room, and consequently the decorator must tackle fresh problems in a new spirit more in conformity with the ideas of to-day.

Common fairness demands the acknowledgment of the drawing-room as a nursery of the arts, literature, music, and many of the polished and intellectual attainments of to-day.

Good manners and best behaviour have for generations been associated with the drawing-room, and the modern world cannot afford to overlook this aspect of the apartment.

In great houses the drawing-room often exercises the functions of the Continental *Grand Salon de Réception*, and again its value on this score needs consideration. Moreover, the drawing-room has always been looked upon as the perfect setting for women at their best, and is so to-



1. The cabinet is of walnut and rosewood. The recess at the back is treated in bands of gradually diminishing colour, rising from a maroon through fawns and greys to white.

Designers: JOUBERT ET PETIT.
Craftsmen: D. I. M. OF PARIS.

day with the addition of a stronger masculine interest.

Characterization of the modern drawing-room as a distinctive apartment is expressed by a harmony of conflicting forces—strength with softness, vigour with repose, exhibiting a diversity of interests connected by broad human sympathies.

Modern views demand that a drawing-room should retain all the old qualities of good manners, provide intellectual stimulus, and be a mutual meeting-place for the sexes.

Space for dancing is sometimes advocated, but, above all, there must be comfort, refinement, an atmosphere of sympathetic equality, a sense of mental freedom, a stimulus for intellectual intercourse and the enjoyment of music or literature at their best.

Ruhlmann has caught something of this modern feeling in the room pictured in Fig. 5, an apartment with a wonderful atmosphere of repose. One feels constrained to talk in quiet well-mannered terms in this room, to relax from the cares and worries of the world and quietly to enjoy the enduring things of life. Possibly this atmosphere is a little too pronounced, a trifle over-emphasized, the serious purpose of the designer is too

definitely apparent. Something of the spirit of immensity and quietude is very desirable, and when more subtly introduced adds greatly to the dignity of the room.

Nevertheless the glorious technique of Ruhlmann and his associates, as expressed in this apartment, is well worth analysis, and an effort to comprehend the point of view which produced it will also prove useful. For analysis leads to understanding, and knowledge to a fresh power of self-expression.

The whole conception is in a low key, with a complete absence of glaring high lights; strong vertical lines with architectural qualities allied with contrasting masses in the curtains



2. The centre light is by L. FAVRE; the vases are by MASSOUL, and the group of furniture is designed by LEON JALLOT.



3. The sofa and chair are of rosewood, the marquetry being of parchment; the curtains are of violet-coloured velour, and the upholstery is carried out in crimson velour.

Designer and Craftsman.
DOMINIQUE.



4. The furniture is of highly-polished satinwood and ebony; the door is made of sycamore; a brown and white fur rug is laid over a buff carpet. Sculpture by CHASSAING; lighting fittings by VAN BRIEUX; carpet by Mlle. TROTTET; armchairs by M. F. ROIVINET.

Designer :
MARCEL GUILLEMARD.

Craftsmen :
ATELIER DES ARTS PRIMAVERA.



5. The scheme is carried out in white plaster. The carpet, which is mouse-grey in colour, is designed by FONTAYNE of the ATELIERS RUHLMANN. The wall tapestries by JANNIOT are in red and black crayons; the pottery is by DECŒUR. The furniture is of macassar with silvered metal framing.

and the presence of a large wall painting impart height and dignity.

The quiet floor covering with a strongly patterned carpet, dark masses of furniture, distributed lighting softly shaded, associated with intriguing shadows, all contribute their quota; but essentially it remains, as such creations always must remain, an expression of the mentality of the designer, an undecipherable quality appreciable only in the finished work.

Equally dignified and reposeful is the corner of a room by Dominique reproduced in Fig. 3, where architectural features are blended with furnishings to produce a scheme of subtly dignified charm.

The same designer is responsible for the gracious treatment of Fig. 6, where rich hangings and a cunningly devised carpet focus attention upon the furniture, a scheme consciously evolved as a setting for interesting people.

This aspect of modern interior decorative tendencies is again apparent in the treatment of a drawing-room by Louis Sognot, shown in Fig. 7, where the whole disposition and choice of furniture and the lines of the composition lead the eye to the central feature—the vital, living people who will occupy the apartment. Blue walls with silver stripes, furniture in warm shades of grey and fawn, the bold carpet, and the strength of the lacquer screen are well counteracted by the feminine touches interpreted by the tea-table and a growing plant.

Marcel Guillemand (Fig. 4) expresses whimsicality, a mixture of frivolity, comfortable luxury, and a strain of the severe, in a room which is withal straightforward in its frank expression of the joyousness of life. Satinwood and ebony furniture highly polished, a sycamore door, a brown and white fur rug, and wall-paper hung at random are some of the expressive media chosen by the designer.



6. The wall hangings are of mouse-coloured velour, pleated. The furniture is of walnut, upholstered in chiffon velvet of deep old gold colour, and in the multi-coloured carpet greys, fawns, and browns predominate.

Designer and Craftsman : DOMINIQUE.

rising from a maroon through fawns and greys to white. The interweaving of simple forms and the patches of strong colour represent the essential complexity of human existence.

It is a scheme that is either passed over with a glance, or grips the imagination and becomes a place wherein to dream away the drab, dull days, and find repose in thoughts of a roseate future.

Sit quietly in this room and let the mind wander, as wander it must, for there is nothing in the furnishings to arrest the attention; on the contrary, the designer has endeavoured to induce the mind to look ahead, to explore the untrodden paths of the future, guided only by the experiences of to-day which are so fully represented in the composition.

The bands of receding colour and the mirror typify to-day and to-morrow; the bold upstanding framework is a stimulus to rectitude of action, the colours a harmony ascending to greater heights, the rectangles typify veracity and fearless truth, and in the centre the circle of eternity and the triangles of continuing life.



7. The blue walls are patterned with silver stripes. The carpet is designed by Mlle. Gatelet. The furniture is upholstered in grey and fawn and is designed by Louis Sognot; the paintings are by Mlle. Claire Faigue and M. J. F. Thoman.

Designer : LOUIS SOGNOT.

Craftsmen : ATELIER DES ARTS PRIMAVERA.

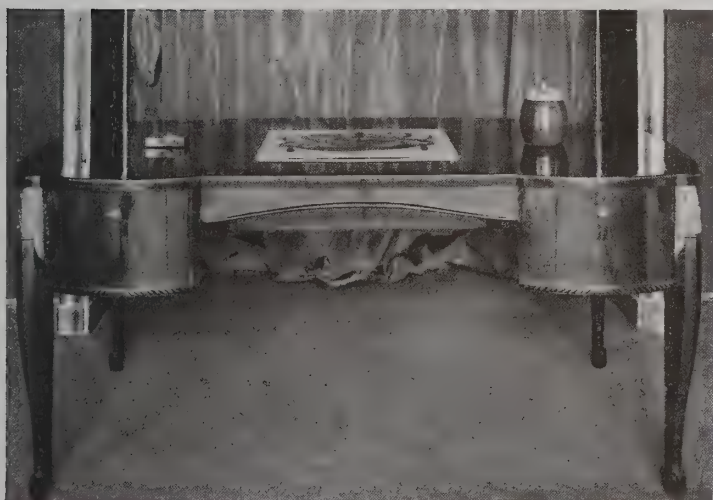
A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

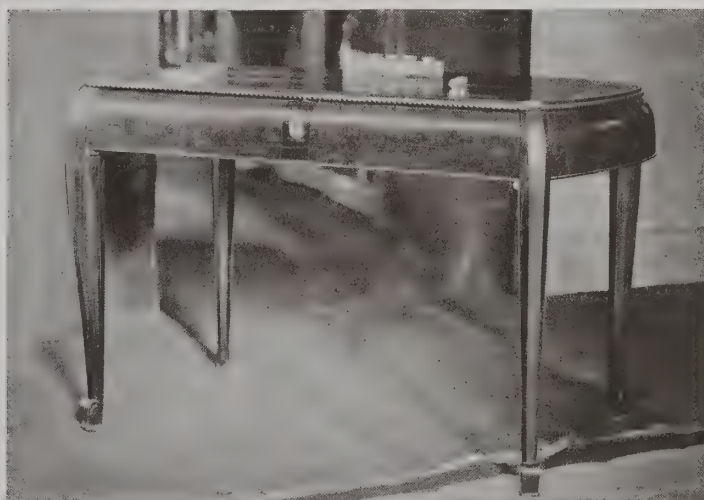
IX.—A Selection of Modern French Furniture.



An extending dining-table in light oak, with carved and gilded enrichments between the feet.
Designers : SUË ET MARE. *Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.*



A writing-table in rosewood, with carved and gilded enrichments at the corners. The drawers are revealed when the doors at sides are opened.
Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



An occasional table in mahogany, with gilded bandings at the top and around the feet of the legs.
Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



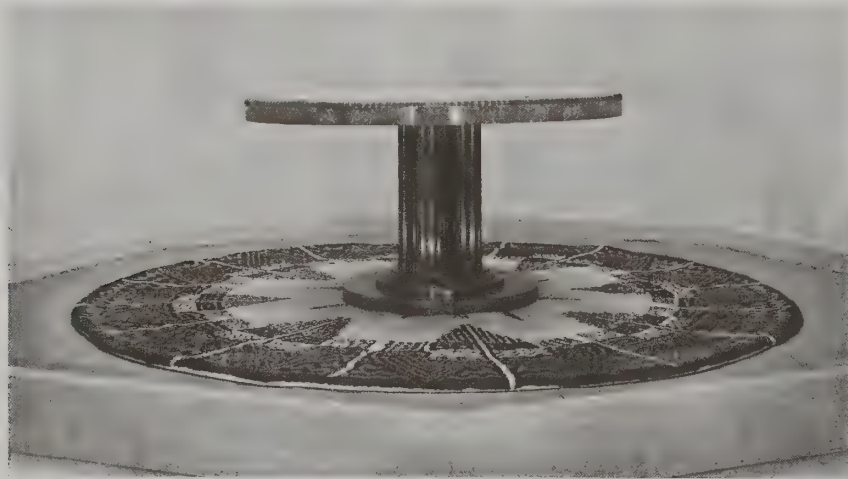
A console in walnut with a marble top. The suspended mirror has a gilt frame.

*Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.*



A table in figured walnut with lipped top, the whole is oval in plan.

*Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.*



A circular table in bird's-eye maple. The hand-made wool carpet has radiant green panels encircled with black, brown, and red.

Designers : Table by J. E. LELEU. Carpet by DA SILVE BRUHNS.



A dressing table and chair in amboyna wood ; the upholstery is a rich blue in colour. The mirror frame is of oxydized metal.

*Designer : MAURICE MALET.
Craftsmen : STUDIUM-LOUVRE.*



A poudresse, or vanity table, equipped with toilet requisites, and a hinged cover with mirror.

*Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.*



A reclining stool in ebony; the seat is sprung and upholstered with green velour.

Designers : SUË ET MARE.

Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



A dressing stool in gilded wood, upholstered in pale buff-coloured velour.

Designers : SUË ET MARE.

Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



A settee in walnut, upholstered in brown leather, with removable leather cushions.

Designers : SUË ET MARE.

Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



An armchair in walnut, with gilded feet; the buff leather-covered cushions are removable.

*Designer and Craftsman :
PIERRE CHAREAU.*



An armchair in walnut, with tapestry cushions and old-gold velour upholstery.

*Designer and Craftsman :
PIERRE CHAREAU.*



A bureau veneered in quartered Italian walnut, with a red sienna marble top. The mirror frame is gilded.
Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



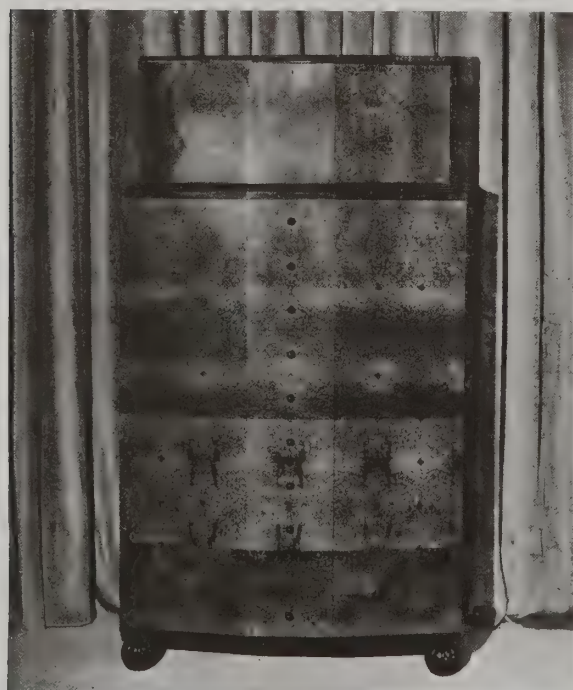
A small cupboard in mahogany, with carved side panels and veneered doors.
Designer and Craftsman : LEON JALLOT.



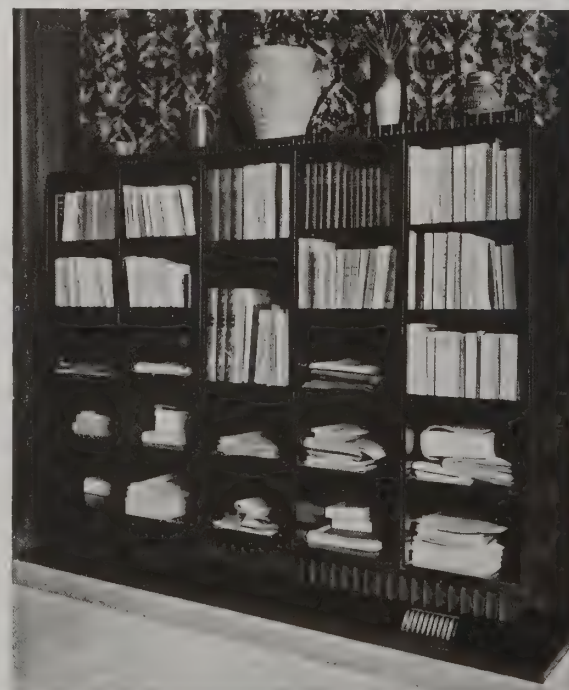
An enclosed sideboard in mahogany, with sliding plate-glass panels, and an electric light concealed in the roof. Chinaware by FAIENCERIES DE CHOISY-LE-ROI. Metalwork by E. CAPON. Carving by C. HAIRON.
Designer : H. RAPIN.



A sideboard with black walnut frame and veneered with figured walnut. There are drawers in the centre and fitted cupboards on either side.
Designer : P. P. MONTAGNAC.
Craftsman : A. SANGOUARD.



A chiffonnier, a combination of cupboard and chest of drawers in ebony and amboyna wood.
Designer : LEON BOUCHET.
Craftsmen : G. ET J. DENNERY.



A bookcase in ebony; the vertical divisions are fixed but each shelf is independently adjustable or can be entirely removed.
Designers and Craftsmen : RUHLMANN AND LAURENT.



Plate I.

February 1927.

FROM A LITHOGRAPH BY VLADIMIR KIRIU.

The Stepped Stones of the Mausoleum at Halicarnassus.

By Ernest J. Mager.

The following remarks are intended to show that it is not impossible to apply a pyramid base to a restoration of the Mausoleum and at the same time adhere to the written dimensions. Further, that the stepped stones are worthy of the closest study, for it would appear that a new meaning could be given to them. A method of reading the total height which would not call for the undue elongation of any special part of the work is also suggested.

On the south and north it extends 63 ft., being shorter in the fronts; its entire circumference is 440 ft.; it is raised in height 25 cubits (equal to 37½ ft.); round it are thirty-six columns.

The part surrounding the tomb was called the Pteron. The sculptures on the east side were by Scopas, on the north by Bryaxis, on the south by Timotheus, on the west by Leochares. . . . With these sculptors a fifth artist was associated. For above the Pteron a pyramid equalled in height the lower pyramid, contracting by twenty-four steps to a point like that of a meta. On the summit is a marble chariot, with four horses, the work of Pythios. The addition of this made the height of the entire work 140 ft.—"Nat. Hist.," ed. Sillig. Hamburg, 1851.

IN making these remarks I shall refer to the restoration of Sir Chas. T. Newton and R. P. Pullan, and the work of J. J. Stevenson. The former was one of the first to be drawn up after the discovery of the remains; the latter gives the most feasible arrangements of the thirty-six columns. Sillig's reading is quoted. I shall endeavour to show that it may possibly be a correct reading.

In Newton and Pullan's folio work a survey is given, showing the sinking made in the rock for the foundation (ample for a base of 440 ft. circumference), and the position of such walls, and traces of walls, as were discovered. The meaning of certain of these is not clear, but could be accounted for if the ancient record of Mausolus having commenced a tomb be accepted, and they be regarded as belonging to such a period; not as a part of the monument erected by the queen. It would occupy too much space to discuss this, but I would like to mention that such a theory would mean that Newton's north peribolus wall was buried; buried, moreover, within a very short period of having been built, a fact which would also account for the wonderful preservation in which it was found.

Forty-nine feet north of this wall Newton came across another running parallel to it, built in an inferior way, of roughly-dressed random ashlar. For this reason and because of traces of openings placed at irregular intervals he did not consider it as the peribolus. Yet roughly-dressed ashlar might suffice for a wall of such dimensions (1,340 ft. Hyginus), and not the openings may have been formed at a later

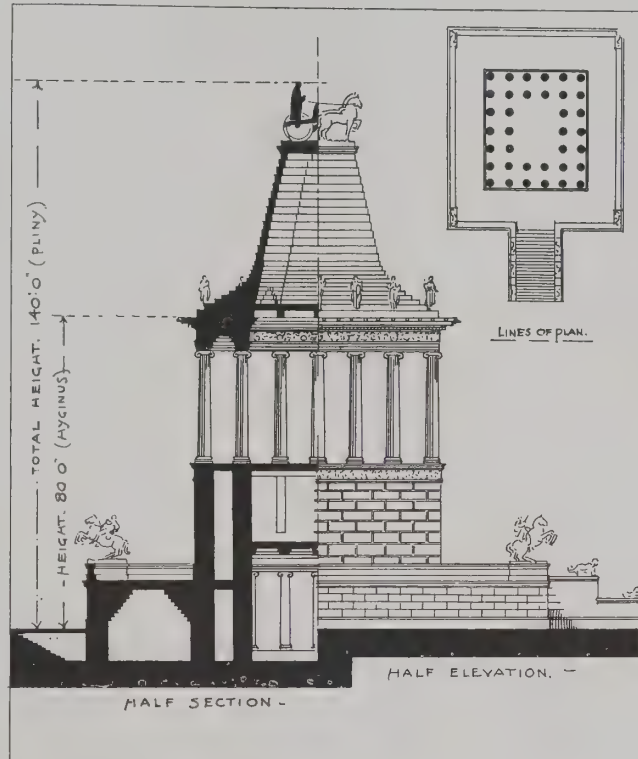


FIG. 1. A ROUGH SKETCH OF THE RESTORATION, BY THE LATE J. J. STEVENSON.

period, when all personal interest in the monument had ceased, and encroachments had been made on the site?

It would seem remarkable that such beautifully worked stones should not have been removed. Possibly it was decided to build the outer walls in rough ashlar work, and the stones may not have been suitable for the monument. Left in position the wall would have served a useful purpose, acting as a retaining wall, keeping the site clear, enabling the ground to the north to be filled in and levelled up as the excavation proceeded. If the more distant wall be regarded as the peribolus wall, it would not be necessary to imagine that the work of Bryaxis was placed at a disadvantage—it could have been viewed from a reasonable distance.

The rough sketch of Stevenson's restoration shows the general arrangement (Fig. 1) and the grouping of the columns. These, it will be seen, are placed upon a wall, the length of which agrees Pliny's dimension—63 ft. for the north and south sides, the fronts being shorter. To reach the total dimension given for the outer circumference a terrace or raised platform is inserted, beneath which occur the vaults and the richly-adorned large square chamber known to have existed. We can but imagine that the base would be sufficiently massive to have given ample protection from both robbery and weather. That this was so we gather from the fact that the chamber was in a very perfect state when discovered: the burial vault was untouched.

All surface water would have to pass over the face of the stones until reaching the outer margin, for no drains came within the building. The amount of water which the terrace would have to bear would be considerable; not only the water which would fall upon it, but the whole of the roof-water in addition. It would, therefore, have to be perfectly watertight. It would be a difficult matter to construct it in these days of asphalt dampcourses and cements. To construct it at the period when the monument was built, building with dry stones only, could mean but one thing—failure—the lower parts would become saturated with

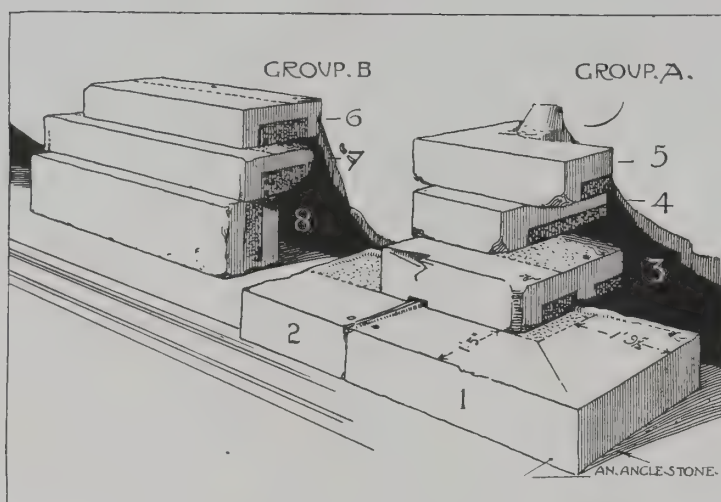


FIG. 2.

moisture. Some better method should be sought for filling in this lower space. A slope, for instance, would be far more efficient. In studying this question it occurred to me that it would be interesting to see how far the pyramid form would offer advantages. And with this in mind I turned to the stepped stones.

Fig. 2 represents two "groups" of these stones as exhibited in the British Museum. The only type of stone in these groups which would yield a regular formation of steps is represented by the stones 1 and 2 in Group A. These, however, have always been, and, I believe, still are, regarded as having belonged to the roof pyramid. Even Stevenson felt compelled to bring them into his roof, though he knew he could not complete it with them, and had to resort to a different type of stone, No. 8 in Group B, for this purpose, one which has never seen much weather, and would, perhaps, seem better placed as a plinth or offset. Yet, in taking the two pyramids into account we have every right to consider the stones 1 and 2, Group A, as having belonged to the base or lower pyramid.

The upper surface of each stone has been dished out or sunk (see Fig. 3) so as to leave raised fillets around three sides, in order to give a protection to the joint, and lead any water away down the riser face. A setting line is scribed on each, marking off the width of the tread, in some cases at 1 ft. 9½ in., in others at 1 ft. 5 in., indicating the extent of the weathering (to throw off water), and also the position

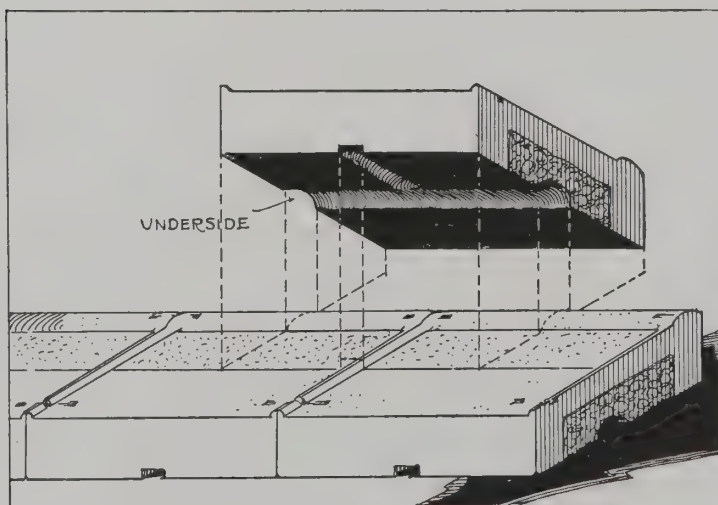


FIG. 3.

occupied by the superimposed stone. Corner stones were found carrying both settings, such as stone 1, Group A, uniting them, showing that they both belonged to one formation. The underside is grooved out in order to accommodate the ridges of the stones upon which it rests, and allows a proper seating. The fact that when so placed the setting line is agreed, verifies the whole arrangement: "forty to fifty of these stones were discovered." We have stones 3 ft. on bed with 1 ft. 9½ in. setting; 3 ft. on bed with 1 ft. 5 in. setting; and 2 ft. on bed with 1 ft. 5 in. setting. None of the latter type is exhibited, but they exist in very considerable number in the museum store-rooms. The resulting sections are given in Fig. 4.

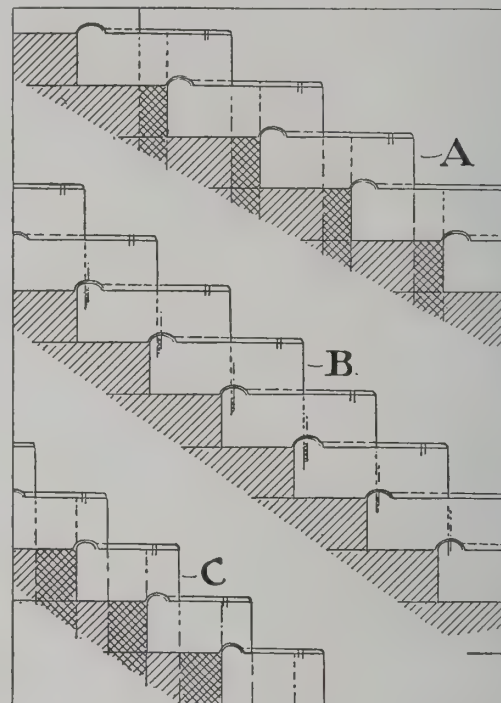


FIG. 4.

Possibly the first thing which might be noted is that lap is altogether wanting. Not much in B, but more so in A, and to a very considerable extent in section C. Lap is essential in any form of covering; we well know how futile a tiled or slated roof would be without it. True the raised fillets might protect so long as the work remained faultlessly tight. Should a joint move or open there would, however,

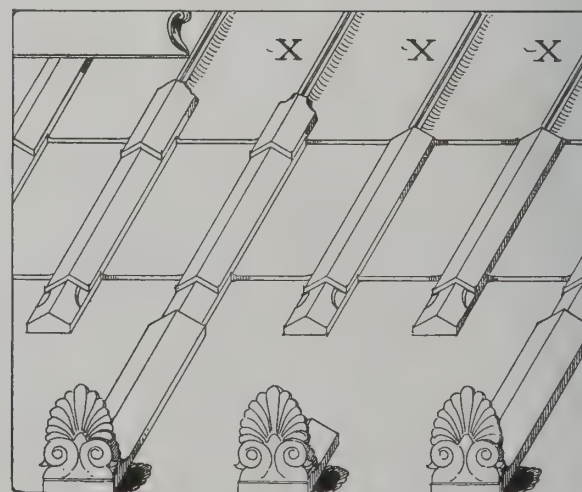


FIG. 5.

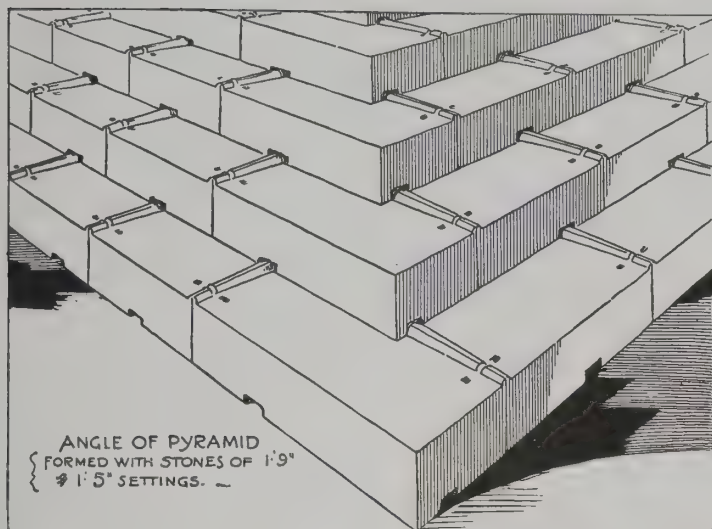


FIG. 6.

be a weakness, more so since lap is wanting beneath the riser face down which water would pour. Such an apparent imperfection could not have existed.

Newton sees in these stones a very perfect roof covering; he draws attention to a parallel which has been made to the roof tiles of an ordinary "Greek temple." Fig. 5 is therefore introduced, a detail of the Parthenon roof by Mr. Penrose, and Fig. 6 an angle of the formation arising out of the sections in Fig. 4. The only similarity which exists is to that part of the Parthenon roof where cover tiles are omitted to show the construction, at the points marked x x x on the drawing. Yet the comparison may be fortunate, suggesting that a further casing or covering was given to the dished stones.

Let us now turn to Fig. 7. This shows the same sections as Fig. 4, with a further course of covering or casing stones. The great advantage of such an arrangement is at once apparent. The countless cramps and ridges all receive a due and proper protection. More than this, want of lap no longer exists, no water could pass

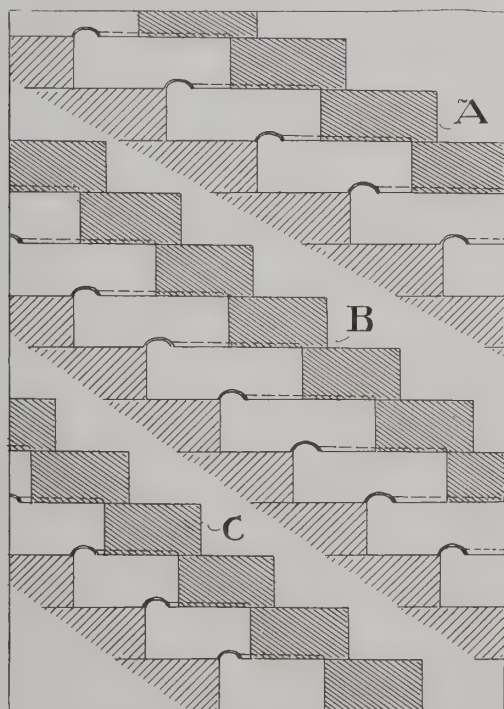


FIG. 7.

beyond the dished stones, even should a joint open. There is no imperfection. The dished stones would fulfil the purpose for which they were apparently designed, the purpose of a dampcourse—one of the most perfect dampcourses ever devised—such as would be needed to protect the beautiful chamber and the vaults within the base from moisture, from heavy rains, and water spouted through the roof gargoyles.

Fig. 8 represents Fig. 6 with the suggested finishing. I have shown plain, solid stones, but the same purpose would be achieved with separate tread and riser stones. Such facings could bridge across two of the dished stones, and so reduce the vertical joints by one-half. I can but see in Fig. 6 a bed of stones, incomplete in itself, ready to receive some such finishing as indicated in Fig. 8.

By selecting stones 1 and 2, group A, as base stones, few remain which may have belonged to the roof. A fact, however, has to be accepted: either we possess a considerable number of roof stones, and just a few belonging to the

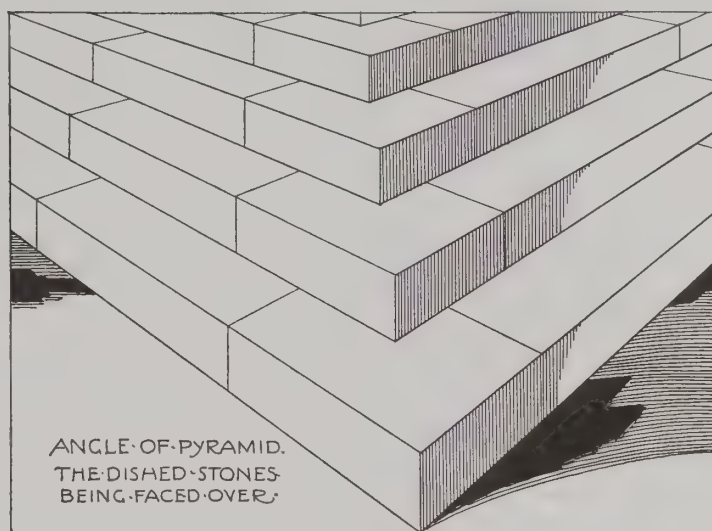


FIG. 8.

base or some other part, or, on the other hand, some forty or fifty which belonged to the base, and but four or five which came from the roof. One part has more completely vanished than the other, and to a very remarkable degree. I have chosen to believe it is the roof, and that these stones had for the most part disappeared when the knights of Rhodes discovered the base, some two centuries after the fall of the monument. The upper stones would be littered about the site as loose stones, easily removed, drawn upon by all and sundry; whilst the base, probably stripped of its casing stones, so firmly knit and cramped together into one solid whole, exposed to the weather, remained until it became gradually buried, finally to be discovered and broken up by the knights in their search for building material.

It is considered that stone 8, group B, should not be included. Stone 5, group A, is catalogued as part of the stone upon which the chariot group rested. We are, therefore, only left with stones 3, 4, 6 and 7. Each of these has a different width for the tread, and so might lead to the conclusion that the roof was curved, or curved at least in part of its outline, for so the varying treads could be accounted for.

Stones 6 and 7 are both representative of a distinct type, such as might well represent the finishing of the roof

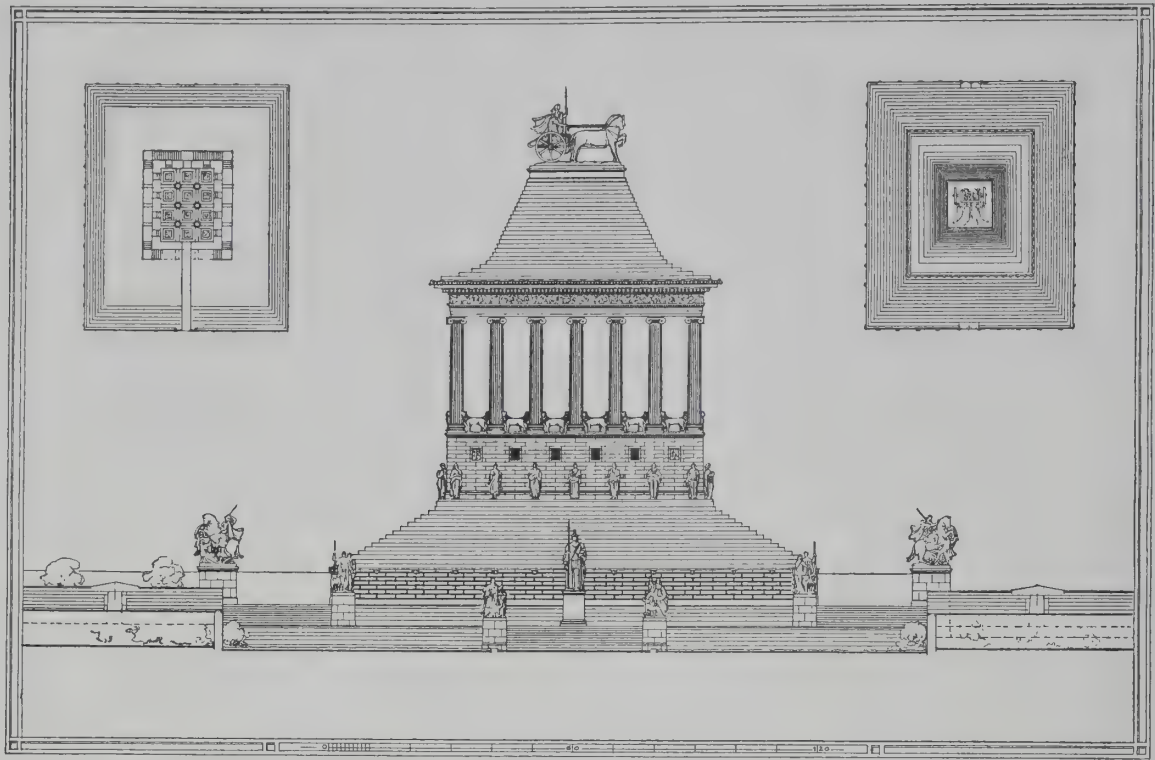


FIG. 9.

pyramid, of greater length and finer finish. Stones 3 and 4 might both appear to belong to another class. Somewhat coarser in finish and not so well chosen as to the natural bed, possibly such as may have supplied the centre core. I use the word centre, for the end-workings of these stones differ, showing that an inner or further course of masonry existed. In this respect they differ from any of the others. The roof has been drawn up to accord with this suggestion, but it must be remembered that the material for this part

of the monument is very slight. I would, however, say that out of the whole number of stepped stones none are more suitable for a roof covering than are the stones 6 and 7 in group B. The most beautifully finished in the whole collection, their greater length and shorter bed point to such a position. Fewer vertical joints would arise. At the joint a cross-dowel was inserted, to secure the joint and act as a weather check. The ends are finely finished so as to bring them into the closest contact. Such a perfect joint was

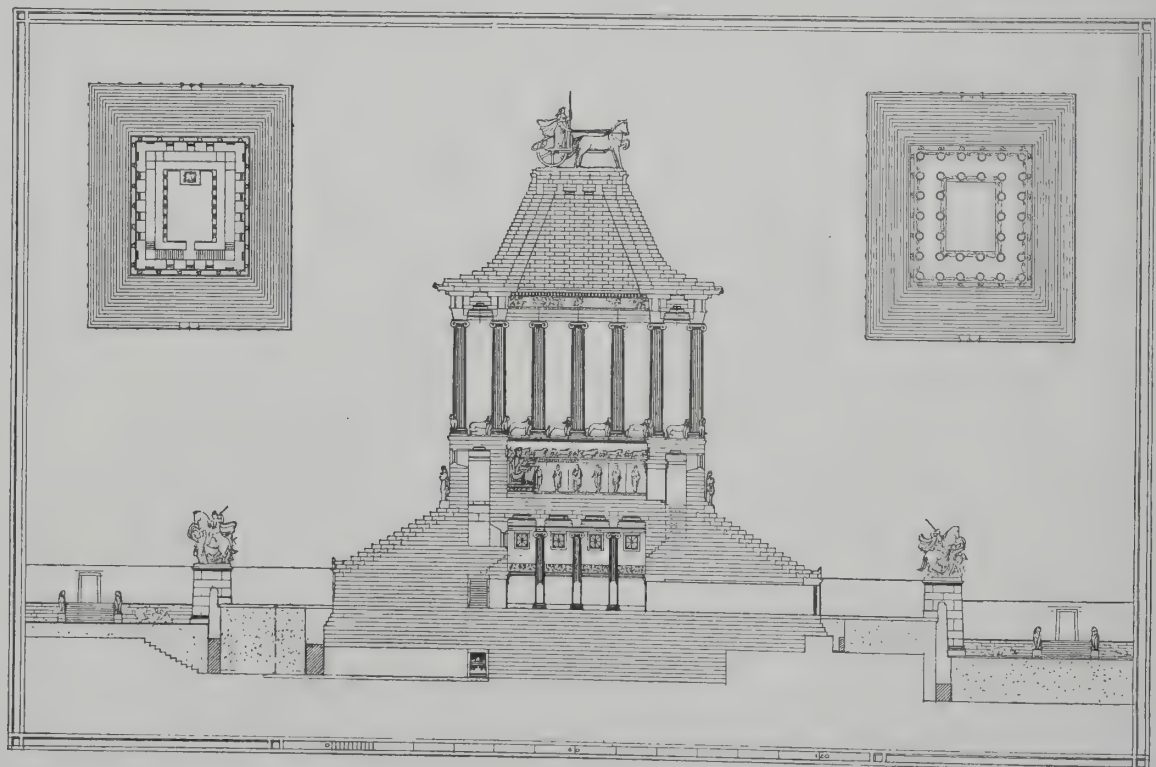


FIG. 10.

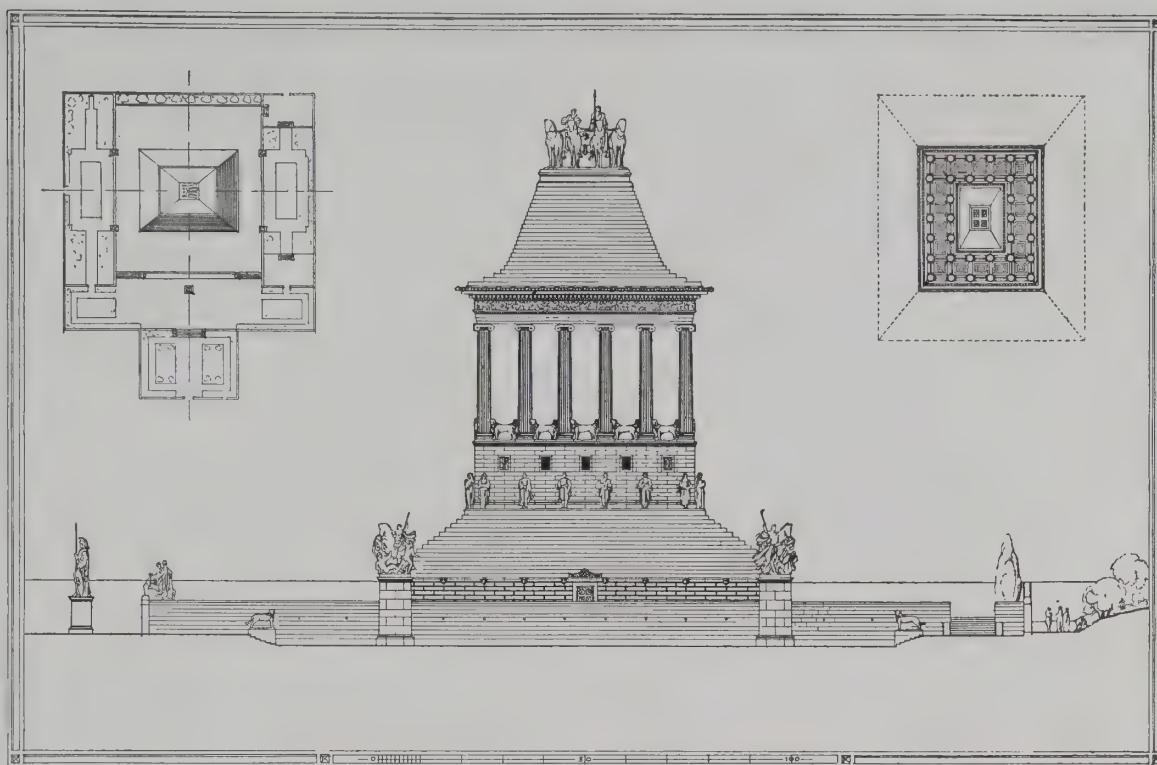


FIG. 11.

desired that fillets were left at the joint to be cleaned off after fixing, as may be seen, for these fillets have not been entirely removed on one of the stones. They must have occupied an important position to warrant such a labour, the dressing back of these long stones so as to leave these fillets. The natural or quarry bed is very marked on account of the weathering, for these stones have occupied a position of great exposure. The way they have been chosen in this respect is faultless.

By using the material at hand in this way Sillig's reading can be agreed (see figure 12). Further, the height of 80 ft. given by Hyginus is accounted for in the manner Stevenson has suggested.

I have, however, taken the whole height, 140 ft., not as reading from the ground level as generally assumed, but as reading from the paving level beneath the great stone. When the vast importance of the base be considered, when we know that vaults and passages occurred at this level, and that the western stair was cut down to it, we might easily imagine the total height as being taken from such a point. Again, if we look at the wording in the translation given: "The addition of this made the *entire work* 140 ft.," or, as given by Professor Oldfield: "This having been added includes the *whole work* in a height of 140 ft.," we might feel the more disposed to read it in such a way. Certainly by doing so it is possible to use the closer grouping of the columns, and to attain the whole height without

any strained effort by the use of stones approximately 1 ft. in height as the courses appear to have been, judging from the remains.

I have suggested that the monument possessed an interior of some interest; that the description of the beautifully adorned chamber really meant something, and a position is found for it. It is further assumed that the interior was not a useless affair, but that the doors of the mausoleum were thrown open at certain seasons. The visitor would pass through the dimly-lit chamber in order to reach

the upper chamber or hall; a hall which may have contained the seated figure of a god and portrait statues of those who had served the king. The walls may have been lined with marble, capped by the sculptured chariot race, surrounded at a higher level by the thirty-six magnificent columns set against a background of deep blue sky. A hall full of light, of colour, and shade.

Positions are suggested for the various sculptures. It is suggested that the lions were placed between the columns proceeding around the tomb in endless procession. So placed there would be a meaning in the head to the right, and head to the left; they need not be brought into opposition.

So used, the "stepped stones" would fashion for us a building, perhaps not altogether without merit as an architectural setting for some of the finest sculptures the world has ever seen.

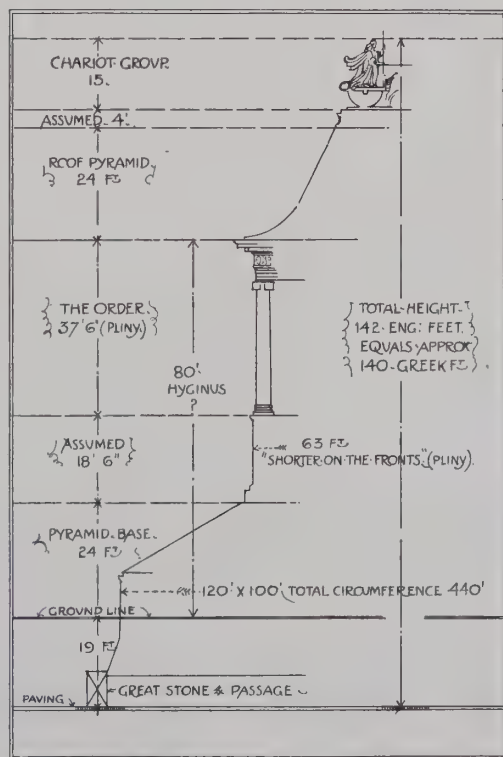


FIG. 12.

The Tuscan Garden.

By The Hon. Lewis Einstein.

THE Tuscan garden was born of humble origin and, although later it attained magnificence, the characteristic lemon-trees in pots always preserved its utilitarian character. It never became merely a pleasure garden without other relation to the uses of life.

Its features were developed by linking together architecture with Nature. The garden became the projection of the villa into space. Its terraces levelled the hillside like flattened walls. Beyond these stretched olives and vines, and farther still on the far horizon an untamed landscape of barren mountains. A conscious effort of garden design lay in bridging the space between the villa and the distant Apennine, and guiding the eye through objects of near beauty toward the far-away view. Hence was produced the illusion of its size. The garden's proportions always bore a relation to the dwelling, but the triumph of design came when a garden could frame in its own setting and make part of itself a view which attracted the eye to objects many miles away. In such illusion is to be found one of the great merits of Tuscan garden architecture. By attaching itself to objects of inherent beauty, by connecting the work of man with the work of God, by blending whenever possible its own restricted dimensions with the vast spaces of Nature, it created an impression of largeness not without analogy to the heroic standards set in the other arts of the later Renaissance.

Mere size, however, becomes a monstrous exaggeration unless accompanied by proportion and by balance. The scale of the garden had to be kept in relation to the villa and was determined mainly by the latter's dimensions (Fig. 1). Too small it became insignificant, too



1. The Villa d'Este at Tivoli (after a painting in the possession of A. Acton, Esq.). It can be seen from this how the scale and lines of the garden bear a definite relation to the Villa.

large made it absurd. The rarest of all the arts is that of proportion. In garden design this calls for a definite relation alike with the architecture of the dwelling and the natural surroundings. The essential sanity of the best Italian art arises from its understanding of such requirements and its ability to express these in a simple yet beautiful medium.

Such principles rightly understood are as applicable to the small villa as to the palace. Italian gardening has suffered in America from the too exclusive attention paid to its more sumptuous examples. It has usually been associated with marble balustrades and statuary, by those who fail to realize that such adornments may be as appropriate to the palace as they are inappropriate to the humbler residence. Even the terrace has been mistaken for an essential feature when it is the accident due to the usually hilly nature of the ground. Where terracing is used by the peasant for his mountain farm, it also becomes necessary for the garden. As most Italian towns are surrounded by hills it is natural that the villas which stud these, in locations chosen for their view, should possess terraced gardens. But there exist many examples of gardens on the flat plain like the Capponi in Florence, or the Corsi Guicciardini at Sesto.

The essentials of Tuscan garden design are simple enough. In part these were developed from a Renaissance imitation of the ancient taste expressed by scholars who were also

practical architects, like Leone Battista Alberti, and Scamozzi. Classical example was able to prevail because of this being in accordance with national traditions and the practical requirements of the soil and climate. In Nature as in art the sound Italian instinct favoured the permanent as opposed to the transient, the essential



2. The Villa Mattei at Rome (after a painting in the possession of A. Acton, Esq.). The different uses of box, laurel, and cypress should be noted.

in place of the accidental, the indigenous instead of the exotic.

Tuscan architecture creates its effects by the solidity of the mass which makes form and matter blend together till they become indistinguishable in their proportions. Its Renaissance expression is unrelieved by the lighter decorative elements of Venetian Gothic or French sixteenth century. In Tuscan gardening by an interesting parallel the interior design is produced by cut evergreens planted high and low (Fig. 2). Box is used for low hedges or borders, laurel and yew mainly for

those of medium height, ilex and cypress for tall effects, with often the trunk of the latter, when planted separately, clad with ivy. Such evergreens generally clipped into shape form the walls of the garden which remain unchanged through every season. The linear and occasional fantastic shapes into which they are cut are analogous to the architectural decorations in stucco and in fresco within the villa, which create for each room its personal setting. Garden

parterres thus correspond to the rooms, and the alleys between them, which are often tunnels of verdure, to the corridors of the house.

Walls of evergreen fit naturally into the landscape. They make for the permanence of the garden at all times, and thus preserve its architectural outlines. They provide a frame for the statuary and tone down the massive impression of the stonework (Fig. 3). Occasionally they even replace this by their mural effect, while skilful cutting shapes their decoration. As a rule they require little care save clipping and weeding, and little or no water so soon as they are firmly rooted in the soil. Within the garden proper exist no waste spaces. Practical reason for this may be discovered in the poverty of Italian turf. Yet in itself this would never have deterred the architects, as can be shown by the popularity of the English gardens laid out in Italy during the late-eighteenth century. A better reason can be found in the fact that turf does not lend itself readily to their decorative idea.

If Tuscan gardening does not call for the elaborate processes of potting out customary to horticulture north of the Alps, it is unfair to think of it as disdaining flowers. Roses and irises form an essential feature of its decoration and the commoner zinnias and salvia are also sown in generous profusion. Yet flower effects are not, as in England, the main glory of the garden, but rather its accessories which fit into the scheme of decoration but are independent of the architectural plan. If the latter is well designed, any particular

flower effect becomes secondary. There is in this a curious parallel between the splendid dignity and magnificence of Italian palaces and the frequent indifference of their furnishings. Where the setting is perfect the objects contained within become of minor interest. In fact, their very humility may, by subtle inference, help to bring out the stately beauty of their framework.

Water is a necessity in a hot and dry climate, hence the vast cisterns, the fountains and well-heads (Fig. 4). It is also an object of delight to the eye and ear, and Horace's praise

of icy fountains became repeated in the practice of many an obscure garden designer. But water also was far too precious to be employed only once and then allowed to run away. The same water can be made to create an impression of abundance. Its effect was therefore multiplied by such devices as the use of fine jets spurting from every orifice which the ingenuity of artists, engineers and stone-cutters could invent. Often, as at Caprarola, it runs down the hill-side in carved stone conduits, finding at



3. The small basin at Marlia, near Lucca. The walls of evergreen fit into the landscape of the distant Apennine.

each level new fountains through which to play. Even in the humblest garden, a thin trickle has been made to give an illusion of volume analogous to the impression of space in garden design. There is hardly an old garden in which water has not been made to drip through moss and fern-covered stalactites to stone basins with overflowing rim (Fig. 5).

The primary purpose of the garden is, however, as a place to walk in amid surroundings which provide recreation for the eye. The necessities of the Italian climate, with its sharp contrast between sun and shade, are reflected in garden design, with its alternate open and shut-in spaces connected together by alleys of clipped hedges and backgrounds of dark trees. The chiaroscuro of Italian painting is here made real by skilful planting and spacing. Light and shade in violent extremes succeed each other in the closest neighbourhood.

In the open spaces rules an unflagging law of regularity. The logical Latin mind long since discovered that the eye cannot be cheated, and in the bright sunlight detects the slightest error of line. Recognition of this fact has led to another principle on which the garden designers based their craft. Just as within the villa the painted overdoors or busts in niches were intended to adorn the necessary divisions of a room and to emphasize what could not be concealed, so marbles and wall ornaments in the garden served to mark distances in a manner pleasing to the eye and thereby to punctuate space by objects of beauty. Statues

were used never in a haphazard nor eccentric manner, which would have made them interlopers, but with definite purpose. Stone ornaments put anyhow without reason or design, marbles placed without relation to hedge environment, are modern sins uncommitted by the ancients.

An antique utilitarian tradition in Tuscan building always located the villa on the public highroad instead of setting it, as in England, within its own grounds. Hence walls in place of hedges or fences became necessary. The deep-rooted Italian æsthetic instinct which seized on the necessities of construction in order to beautify, decorated such walls of separation. Interruptions in the line of masonry break their monotony either by direct adornment, or else by lunettes which afford glimpses of distant view. The wish always existed to frame these. Masters like Mantegna or Lotto often painted in their pictures gardens seen through a window. Beyond the masonry of the room the eye was guided toward objects of natural beauty near or far. In garden design a boundary wall could likewise by skilful opening reveal a landscape. Often such garden walls run down a hillside and call for ingenuity in order to connect different levels in a manner not to offend the eye by their abruptness. Nature can afford to be capricious, but there is no room for irregularity in the mason's craft.

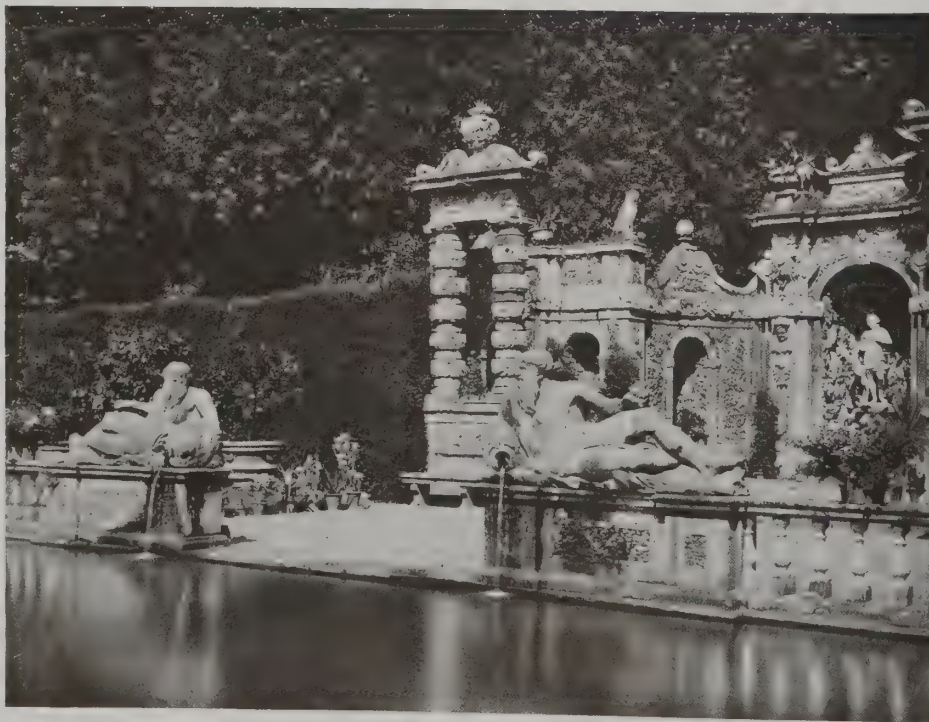
The monumental features usually associated with Italian gardens, like stairs and balustrades, are merely a response to the instinctive desire to seize on necessities of design imposed by natural conditions in order to convert these into decorative elements (Fig. 7). The accidents of the ground call for a



4. The large basin at Marlia. The use of water in the garden gave opportunity to the engineer, the architect, and the sculptor.

The garden has not only to be brought into relation with the villa and the distant landscape, but with the sky itself. Interruptions of line here become most effective. Many a statue has been placed, many a cypress planted, not only to mark a boundary but to avoid an unnecessary monotony and to break the skyline, or else to rest the eye while gazing into space. Where the exposure in the foreground is over-great, stone pines are planted to give their carpet of verdure to the air. The uniformity of the level terrace, the open space and the straight line, become diversified by skilful planting and appropriate stonework.

The idea of the garden as a projection of human personality into Nature would remain incomplete if it afforded no scope for the comic instinct. Opportunity for this was found in the grotto, where in half-darkness, driven from the sunlit spaces by the logical tyranny of architectural design, it could indulge its whimsical fancies. The etymological derivation of the word "grotesque" from "grotto" illustrates this far better than any description of comic statues or rock mosaics. Montaigne's account of the tricks played by the waterworks in the grottoes of Pratolino illustrates the six-



5. A detail of the large basin at Marlia.

THE TUSCAN GARDEN.



Plate II.

February 1927.

A DETAIL AT MARLIA.

The architectural open space forms a contrast with the dense foliage of the wood.

teenth-century idea of humour applied to garden design. With the taste for the Baroque such effects became multiplied. At the same time a higher skill in the use of evergreens, and the new taste for pastoral comedy, also created open-air theatres cut out of box and yew (Fig. 6).

From early days the Tuscan villa had been intended as a permanent and not only as a seasonal dwelling. Humanism in architecture recalled the fact that the Romans varied their bedrooms to gain different exposures with the time of year. Gardens became consciously designed for summer as well as for winter use. Groves of trees offered protection from the wind and the rays of the sun. They formed a contrast and setting to the open terraces and heightened the illusion of remoteness from habitation. The shade of the ilex allows room for the caprice of the unexpected. It is easy to play in closer contact with Nature once out of sight of the rigid conventions imposed by villa architecture.

The shady plantations are usually in the untterraced ground, where trees grown on a slope heighten the illusion of depth and rough paths climb the hillside. Such spaces are best adapted to surprise effects and the whims of capricious design. Here it is the unexpected which possesses most merit. Instead of the rigid lines and gravelled paths of the terrace, one walks on bare earth through clumps of trees. If this lack of design appears to be in contradiction with the more classical plan, it is only because the principles of Tuscan garden craft have been incorrectly restricted to formal design. A garden composed solely of open spaces would be incomplete and



6. The open-air theatre at Marlia. The statues are so placed as to fit into the hedge composition and relieve its monotony.

water, while the gnarled trunk of the ilex fits in with the rougher ground on the slopes.

The skill of Tuscan garden craft lay in the absence of monotony which comes from rigid conformity to any preconceived idea. In contrast with the modern imitators' attempt to repeat some effect fine in itself, but which loses its meaning when removed out of its proper surroundings, the genius of the architect lay in understanding certain principles which as soon as they had been firmly grasped allowed of endless variation in accordance with the configuration of the soil. The use of these principles was largely instinctive and not merely a half-applied veneer or an ill-understood alphabet.

Hence Tuscan garden design remained native and highly individualized. The uniformity of French garden architecture cast in a single mould by the genius of Le-nôtre was avoided in Italy. Montesquieu, who observed the individual character of Italian churches in comparison with the French, might also have detected this trait in the gardens. In Italy gardens great and small were laid out by men who, working in the open, could follow the unfolding of their idea with every shovelful of earth.



Photo by courtesy of Alinari.

7. The alternation of light and shade connected by architectural steps encircling a fountain in the Corsini Garden at Castello.

Domestic Ironwork.¹

IV—*Casement Fittings.*

By Nathaniel Lloyd.

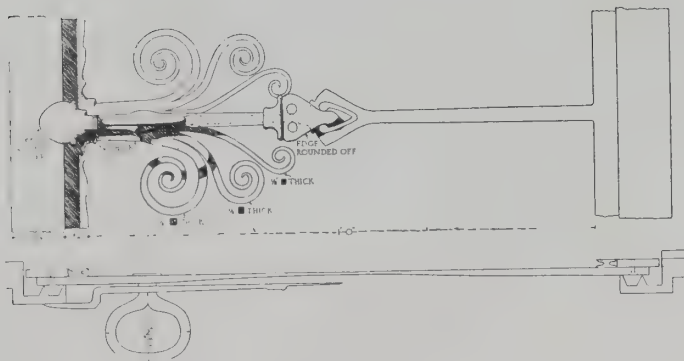


FIG. 1. A DRAWING OF THE FITTING ILLUSTRATED BELOW.

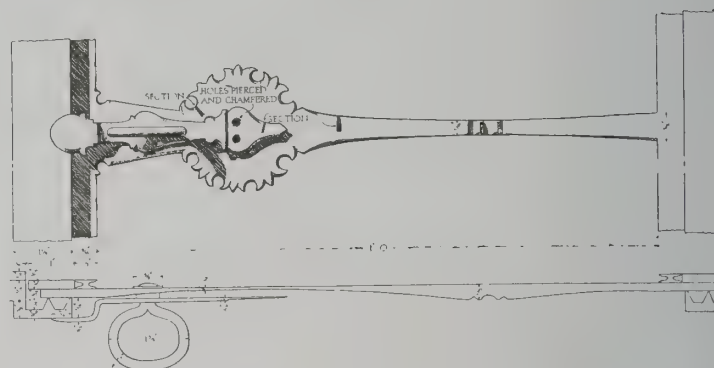


FIG. 2. A DRAWING OF THE FITTING ILLUSTRATED BELOW.

WINDOW furniture occupies the most conspicuous position of any detail in a room, but, unfortunately, most modern work suffers from bad design, although we have had handed down to us the most charming and practical patterns by seventeenth-century smiths. It must be admitted that old examples are not readily to be found, and, further, that few have been illustrated to such a scale as clearly to display

their refinements. Until recently this class of ironwork was poorly represented at the Victoria and Albert Museum, but now the Frank Jennings Collection exhibits a good range of old work.

The difficulty (to which reference was made in the article on "Door Furniture") of getting the modern smith to work in the spirit which produced the old fittings, applies also to iron casement furniture, but as these are necessarily painted²



FIG. 3. A CASEMENT-LATCH.

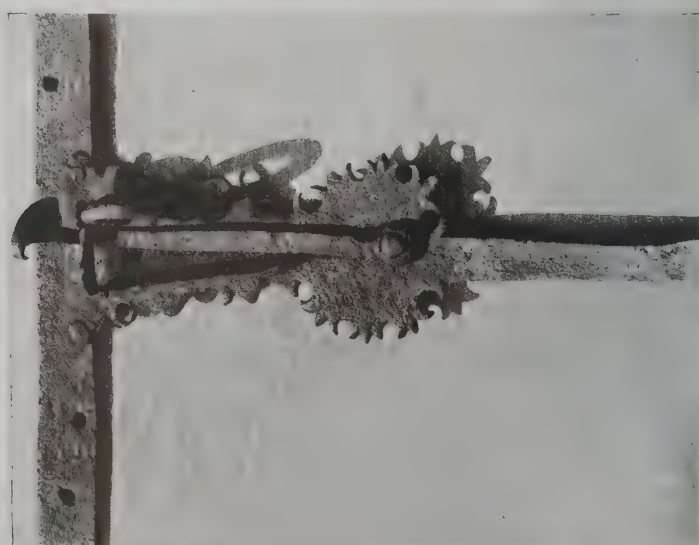


FIG. 4. A CASEMENT-LATCH.

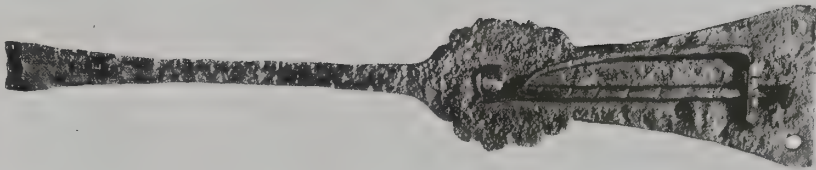
¹ Mr. Nathaniel Lloyd's previous articles appeared in the issues of THE ARCHITECTURAL REVIEW for August and December, 1925, and March and May, 1926. These articles related to FIREBACKS, ANDIRONS, and DOOR FURNITURE respectively.

² An alternative (found in some old fittings) is to tin the iron, which does not destroy the surface texture.

1.
From Suffolk.
Seventeenth
Century.



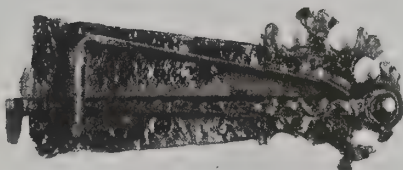
2.
From Suffolk.
Seventeenth
Century.



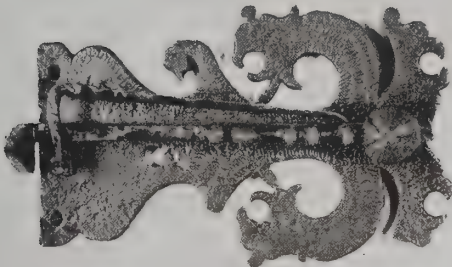
3.
From Suffolk.
Seventeenth
Century.



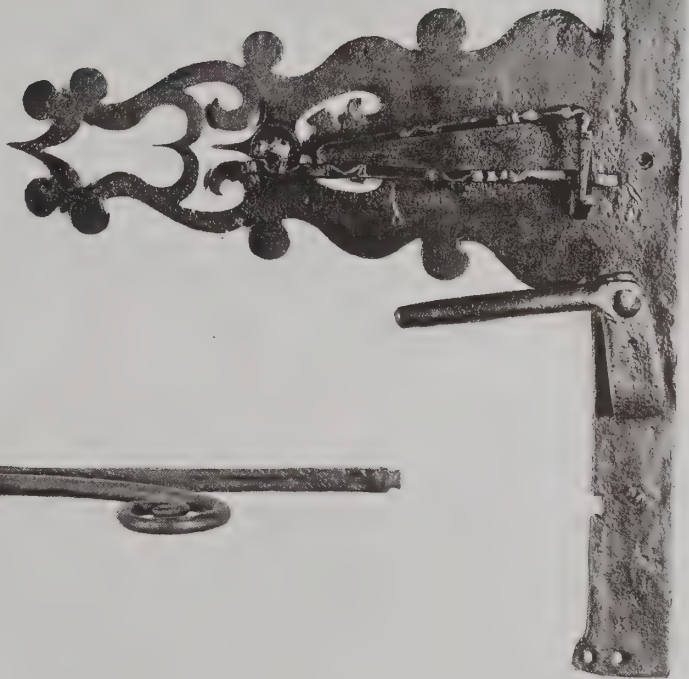
4.
From Suffolk.
Seventeenth
Century.



6.
From Suffolk.
Seventeenth
Century.



5.
From Shaw House,
Newbury.
Seventeenth
Century.



7.
From
Wormouth.
Seventeenth
Century.



8.
From Suffolk.
Seventeenth
Century.



9.
From Suffolk.
Seventeenth
Century.

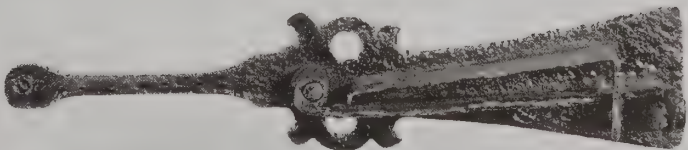


FIG. 5. ENGLISH CASEMENT-LATCHES OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

From the Frank Jennings Collection.

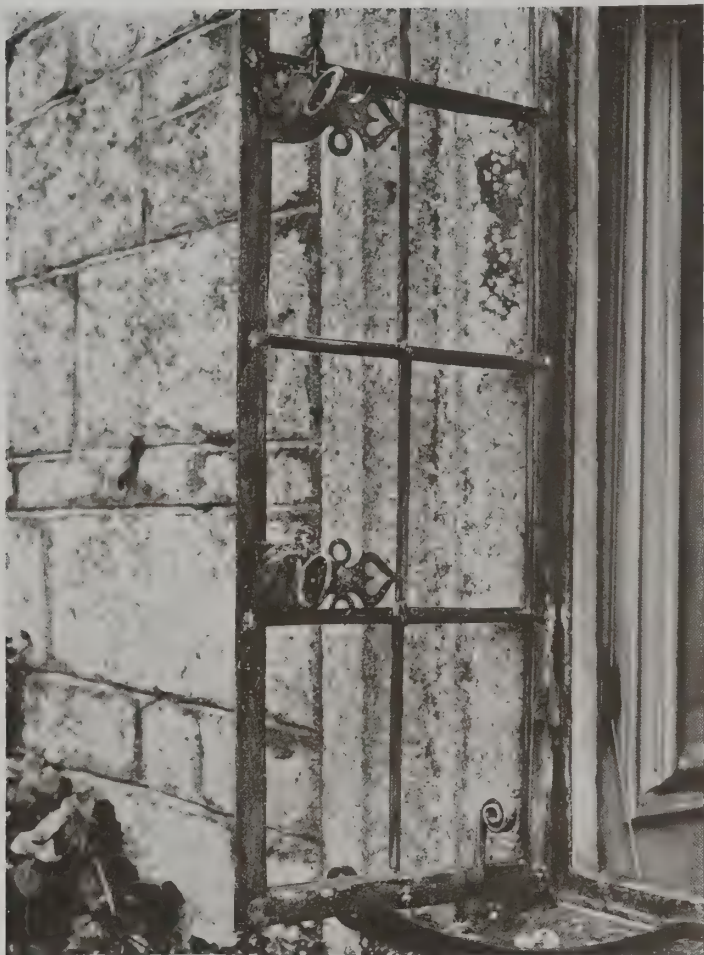


FIG. 6. A CASEMENT WITH TWO TURNILS AND PLATES, A HANDLE FOR DRAWING THE CASEMENT IN, AND A QUADRANT.



FIG. 7. A VOLUTED HANDLE, AND A MODERN TURNIL, PLATE AND BAR BASED ON AN OLD DESIGN.

with several coats of oil colour, the absence of surface texture is of less importance. It is, however, essential that the form and substance characteristic of old examples should be adhered to strictly. For instance, it will be found that in these old fittings the ornamental plates are very thin (often almost to a knife edge), and that these also vary in thickness at different parts. This is seen in saddlebars, as that of the fitting illustrated in Fig. 3, the variety of thickness of the parts being further displayed in the measured drawing, Fig. 1. Here the scrolled tendrils (forged separately and

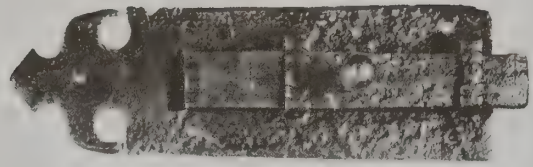
then welded together) are all square in section, but the larger tendrils are of stouter metal than the smaller ones. Modern treatment of these would naturally be to use the

same thickness metal for all, which would at once produce a mechanical "cut card" effect. The saddlebar, also, where wide on front elevation is thin on plan. Other bars, like that in Fig. 2, are thin on front elevation where thick on plan; usually the same volume of metal is used throughout the length of the bar, hammered out as desired, and it is this disposition of material that makes these designs so charming.



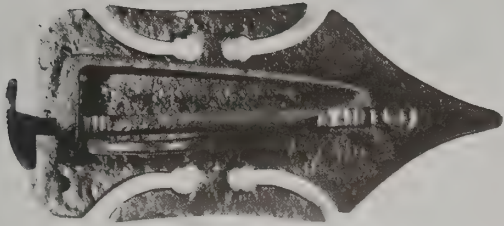
FIG. 8. A QUADRANT WITH A VOLUTED TERMINAL.

A
Sixteenth-century
Doorbolt from the
Architectural
Museum.



A
Sixteenth-century
Doorbolt from
Oxford.
(Frank Jennings
Collection.)

A
Seventeenth-century
Latch from the
Royal Architectural
Museum.



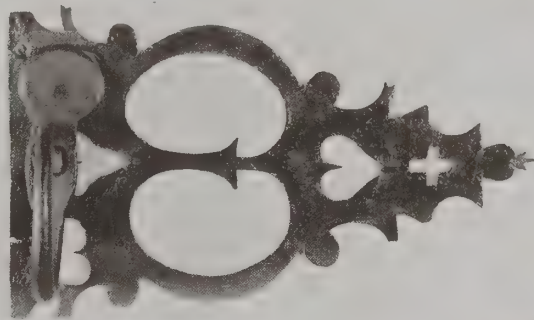
A
Seventeenth-century
Latch from the
Royal Architectural
Museum.

An
Seventeenth-century
Latch from the
Royal Architectural
Museum.

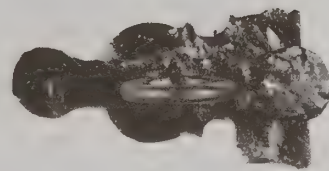


A
Seventeenth-century
Casement - Latch
from Suffolk.
(Frank Jennings
Collection.)

A
Seventeenth-century
Casement - Latch
from Suffolk.
(Frank Jennings
Collection.)



An
Seventeenth-century
Casement - Latch
from Suffolk.
(Frank Jennings
Collection.)



A
Seventeenth-century
Casement - Latch
from Suffolk.
(Frank Jennings
Collection.)

Three
Eighteenth-century
Latches.
F.A. Crisp
Collection.)

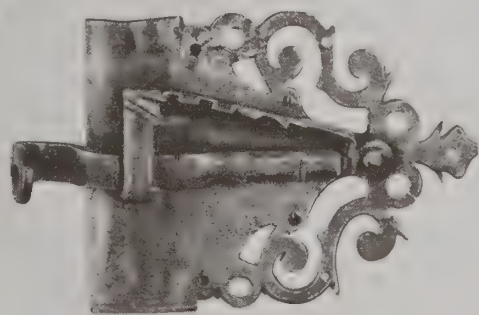
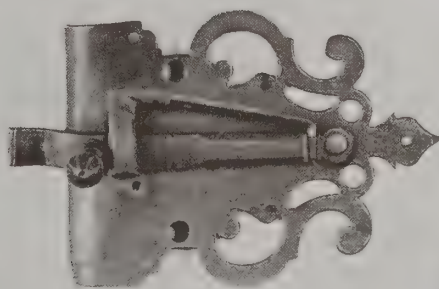
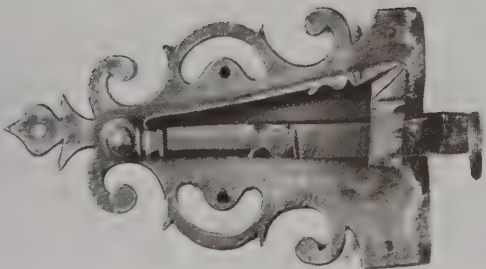


FIG. 9. ENGLISH BOLTS AND LATCHES OF THE SIXTEENTH TO THE EIGHTEENTH CENTURIES.

In the fine groups of fasteners shown on Figs. 5 and 9 almost all the examples are spring catches, but the bars and plates are equally suited for association with turnils, or turn-buckles as they are also styled. Turnils are better adapted

to modern requirements than are spring catches: one advantage possessed by the turnil being that it can be designed and fitted to draw the opening frame closely up to the fixed frame and so exclude draughts. Although some of these plates are of intricate design they are all real smithing work. No. 6 on Fig. 5 is a particularly interesting plate, which has an excellent profile independent of the detail of the quaint terminations to the cusps, and has surface ornamentation produced entirely by chisel and punch. Such detail should be tinned rather than painted. By contrast with Nos. 5, 6, and 7 on this plate the simplicity of Nos. 2 and 3 is striking, and one cannot fail to be impressed by the beauty of these simple outlines, any of which might be happily combined with the turnils on Fig. 9. Fig. 4 was a favourite design of the seventeenth-century smiths, No. 8 on Fig. 5 being one of its variants. Fig. 6 shows an old casement having two turnils and plates, together with a handle for drawing the casement in and a quadrant to hold it when open. These quadrants, if well designed, are preferable to stays or hooks, because an

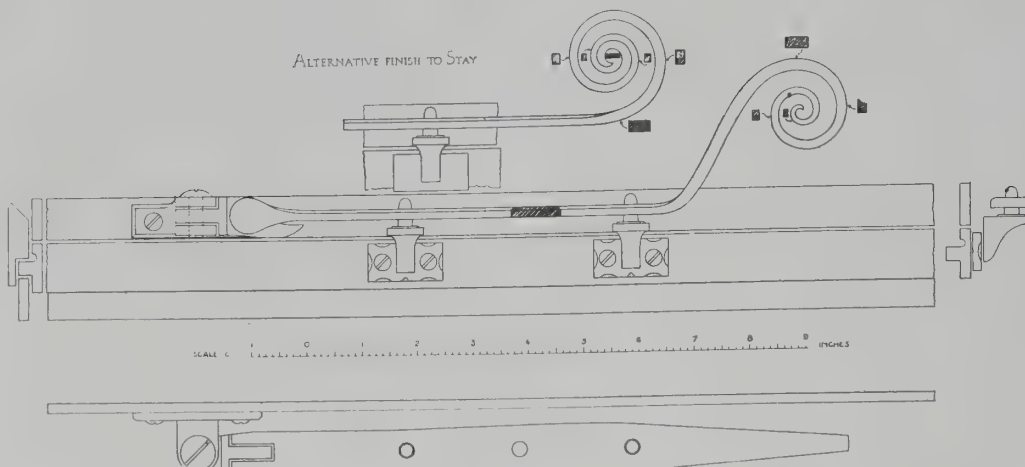


FIG. 10. A MEASURED DRAWING OF A GOOD TYPE OF STAY.



FIG. 11. A HANDLE FOR DRAWING THE CASEMENT IN.



FIG. 12. A HANDLE, HINGE TERMINAL, AND OLD-FASHIONED HOOK STAY.

unfastened casement which is swung open by the wind is automatically caught and held by a quadrant, without which it may be torn from its hinges, or at least strained. Fig. 8 shows another and better designed quadrant, having a voluted

terminal. On the same frame is one of those voluted handles of which one finds many varieties. Another view of a similar handle is shown in Fig. 7, together with a modern turnil, plate, and bar, based on old designs. A further handle design is illustrated in Fig. 11, while in Fig. 12 is a variation of it, together with an interesting hinge terminal and an old-fashioned (but unsatisfactory) hook stay, having rough twist, and designed to hook to an eyelet on the inside of the casement frame.

Fig. 10 is a measured drawing of a good type of stay, the volutes of which may be of circular instead of rectangular section metal. It is necessary the section should be cambered: if only chamfered the stay looks as if stamped out of sheet metal. This stay draws the opening frame closely to the fixed frame, so that the turnil may be fixed above the centre of the casement to draw in tightly the upper portion.

Fig. 9 includes four illustrations of bolts, which furnish further instances of sixteenth-century and later smithing of the same character as the objects shown in the article on "Door Furniture."

Bowling Green, *Milborne Port, Somerset.*

Designed by E. Guy Dawber, P.R.I.B.A.

With photographs by HUMPHREY JOEL.

This house was being built at the outbreak of the war, on a site overlooking a beautiful stretch of the Blackmoor Vale country. The stone was quarried nearby, and has been used with its natural face keeping the walls full of texture, the only dressed stone being around the windows. The



THE ENTRANCE

long dormer window on the south front was not designed by the architect, but was put in afterwards without consultation with him, and also the panelling in the hall, which is just the ordinary type of commercial paneling inserted without any regard to the character of the house or the detail.

DOORWAY.



PLANS OF THE GROUND AND FIRST FLOORS.



A VIEW FROM THE NORTH-EAST, SHOWING THE ROSE GARDEN.



THE ENTRANCE FRONT ON THE NORTH SIDE.
Note the carved coat of arms over the doorway.

BOWLING GREEN.



Plate III.

February 1927

THE ENTRANCE DRIVE AND NORTH FRONT.

E. Guy Dawber, P.R.I.B.A., Architect.



THE STEPS LEADING THROUGH THE ROSE GARDEN TO THE SOUTH FRONT.



THE HALL DOOR AND WINDOWS ON THE SOUTH FRONT.



A GENERAL VIEW OF THE SOUTH FRONT.

The centre six lights of the window in the roof have been inserted without the architect's knowledge.

The Egyptian Legation.

Bute House, South Audley Street, London.

Alterations and Additions Designed by Fernand Billerey.

Bute House stands on an important site at the corner of Deanery Street and South Audley Street, its garden front having a clear view to Hyde Park. A portion of the site abuts on South Street, affording a secondary entrance with a carriage-way.

The date of its erection is uncertain, but was probably between 1720 and 1730. It gets its name from the great and unpopular Lord Bute, who was living there in 1768 when the house was attacked during the Wilkes Riots. Horace Walpole in his "Letters" says that "at one in the morning a riot began before Lord Bute's house in Audley Street, though illuminated throughout. They flung two large stones into Lady Bute's chamber, who was in bed, and broke every window in the house." Lord Bute occupied the house till his death in 1792.

There is no record of the builder's name, but there is every probability that its decoration and preparation for Lord Bute's occupation was

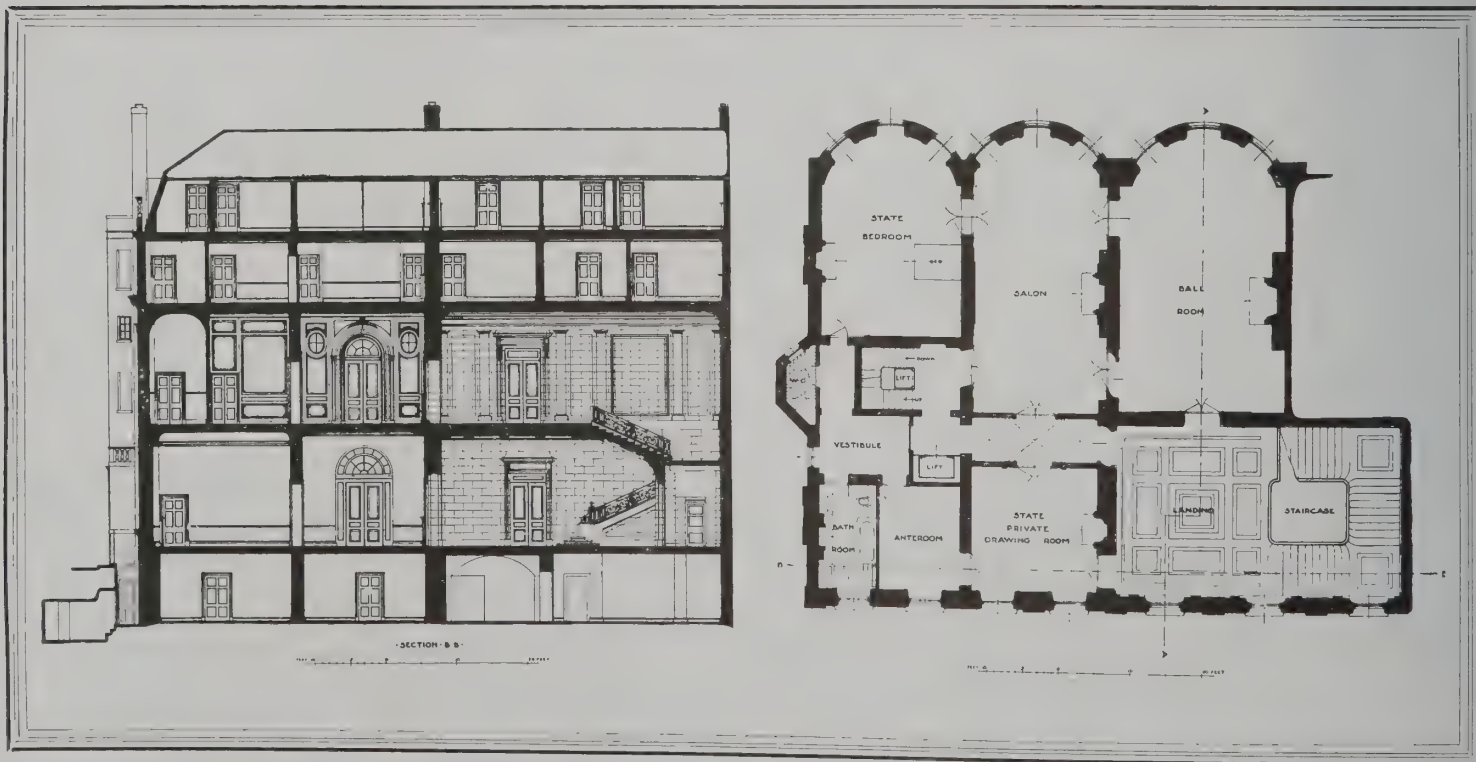


FROM SOUTH AUDLEY STREET.

undertaken by Robert Adam, who had already built Lansdowne House (sold to Lord Shelburne before completion), and who afterwards built Luton House, Bedfordshire, for the same statesman.

More recently it was in the occupation of Mr. H. L. Bischoffsheim, who gave to the South Audley Street front its present facing of Portland stone, and from whose daughter, Lady Fitzgerald, it was purchased last year on behalf of the Egyptian Government for use as a Legation.

Mr. Fernand Billerey was called in to advise as to the alterations required to make it suitable for its new purpose. The chief alteration consisted in the formation of an entrance hall and a wide reception staircase in replacement of the narrow old staircase which was hardly in proportion with the large reception rooms of the first floor. This included the removal of the front door to a more central position in the façade.



A LONGITUDINAL SECTION THROUGH THE STAIRCASE.

A PLAN OF THE FIRST FLOOR.



FROM THE GARDEN.

In the garden the old conservatory, which ran the full width of the house, has been removed and a wide terrace formed with loggias on either hand, affording communication with the future Chancery Offices.



THE CENTRAL FLIGHT OF STEPS LEADING TO THE GARDEN.



A LOGGIA ON THE TERRACE WITH STAIRCASE AND COMMUNICATING PASSAGE TO THE CHANCERY OFFICES.



THE STAIRCASE FROM THE LIFT HALL.



THE MAIN STAIRCASE.

The walls of the staircase are treated very simply in stone stucco, and the ceiling is decorated by enriched plaster panels. The first-floor landing is paved similarly to the entrance hall, and the walls are architecturally treated with the aid of pilasters, an enriched cornice and broad ceiling band forming the decoration of the upper part.



THE BALLROOM.

THE EGYPTIAN LEGATION.



Plate IV.

February 1927.

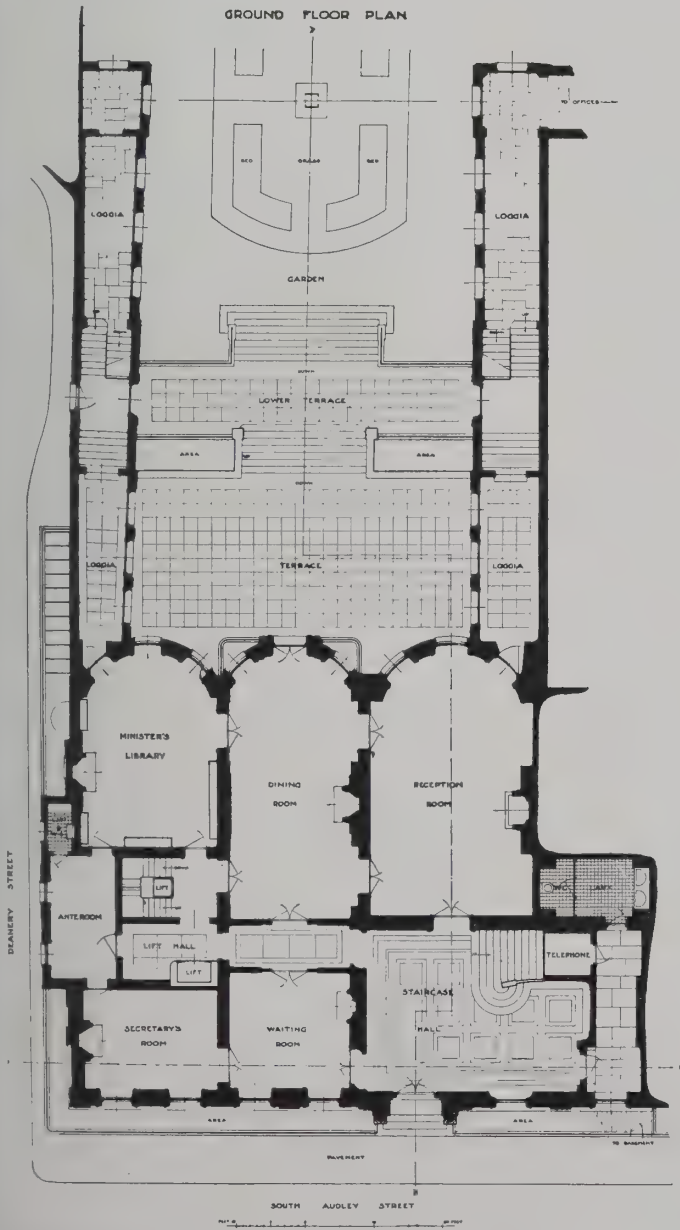
THE ENTRANCE HALL.

Fernand Billerey, Architect.

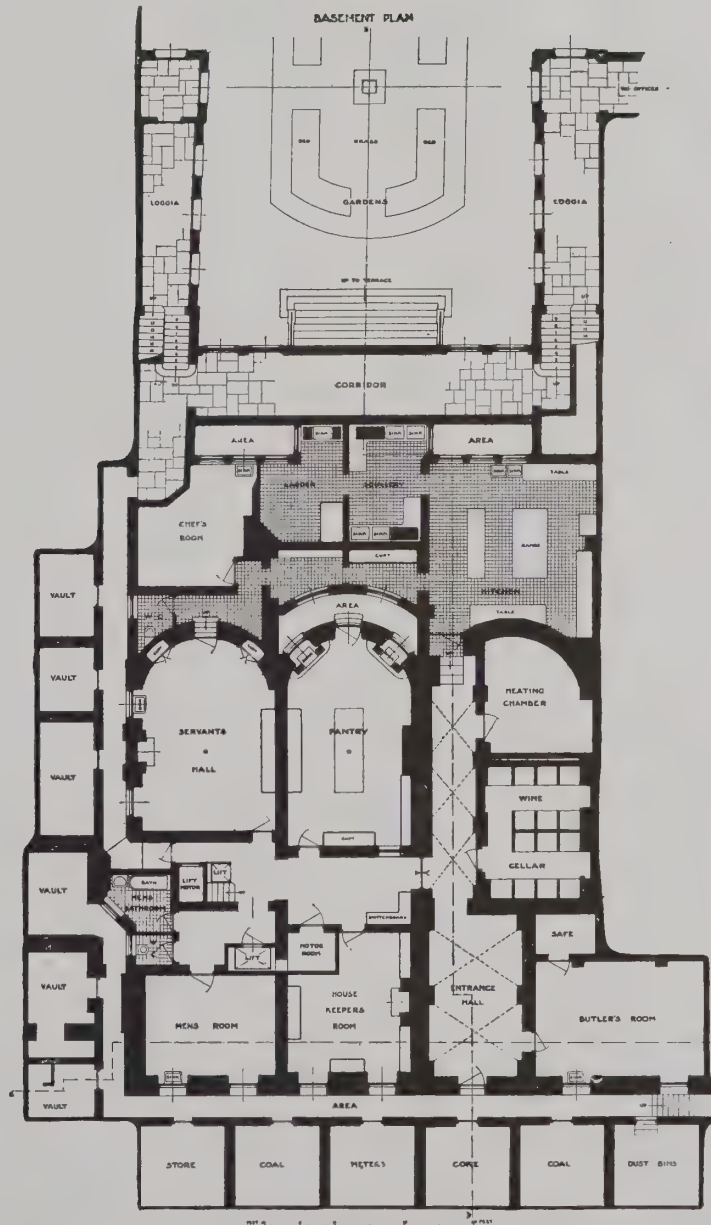
On entering the building one finds a spacious entrance hall, paved in Tavernel stone (from Burgundy), with bands of fleur de pêche forming panels, and a wide, easy stone stair, also in Tavernel stone, with a wrought-iron balustrade in which the Royal Arms of Egypt have been incorporated.



• BUTE HOUSE •
GROUND FLOOR PLAN



• BUTE HOUSE •
BASEMENT PLAN



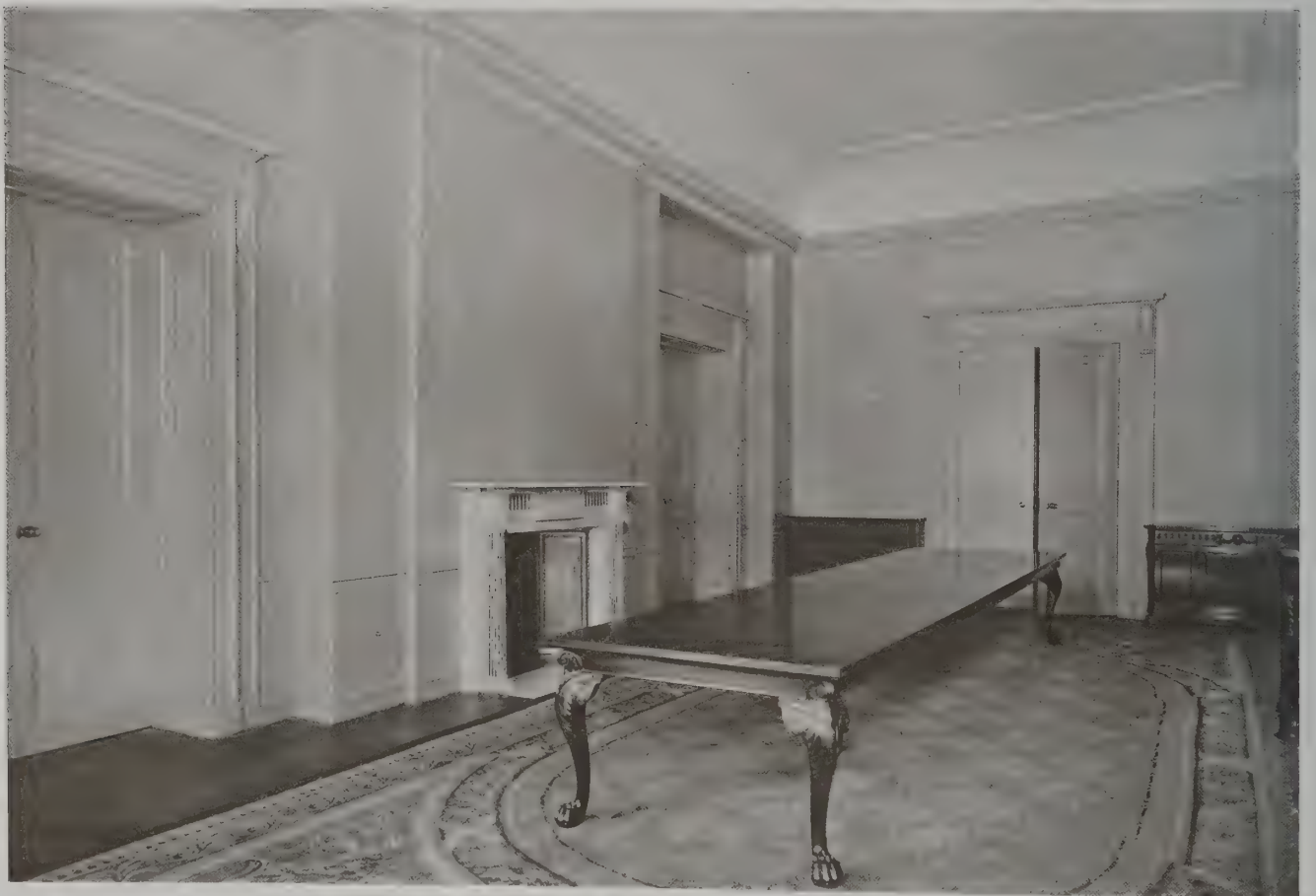
A SECTION AND PLANS OF THE BASEMENT AND GROUND FLOOR.



A VISTA FROM THE DINING-ROOM TO THE
RECEPTION ROOM.



THE FIREPLACE IN THE RECEPTION
ROOM.



THE DINING-ROOM.

In accordance with the desire of the Egyptian Government the ground-floor rooms, which include the Minister's library, the dining-room, waiting-rooms, etc., have been decorated in the English style, and the first floor, devoted to reception rooms and the Royal suite of apartments, in French (Louis XVI) style.

THE EGYPTIAN LEGATION.



Plate V.

February 1927.

THE BALLROOM.

Fernand Billerey, Architect.

As far as possible the architect made use, in his designs for the decorations, of the best features which existed previously in the house. During the work of alteration some of the original cornices of the Adam period were discovered. They have been carefully repaired and retained—for instance, in the Minister's own library. One of the first-floor "salons," delicately painted (it is presumed by Pergolesi), was carefully cleaned and repaired. Some of the cornices and decorated ceilings introduced at the time when the house was in the possession of Mr. Bischofisheim were also embodied in the decorations.



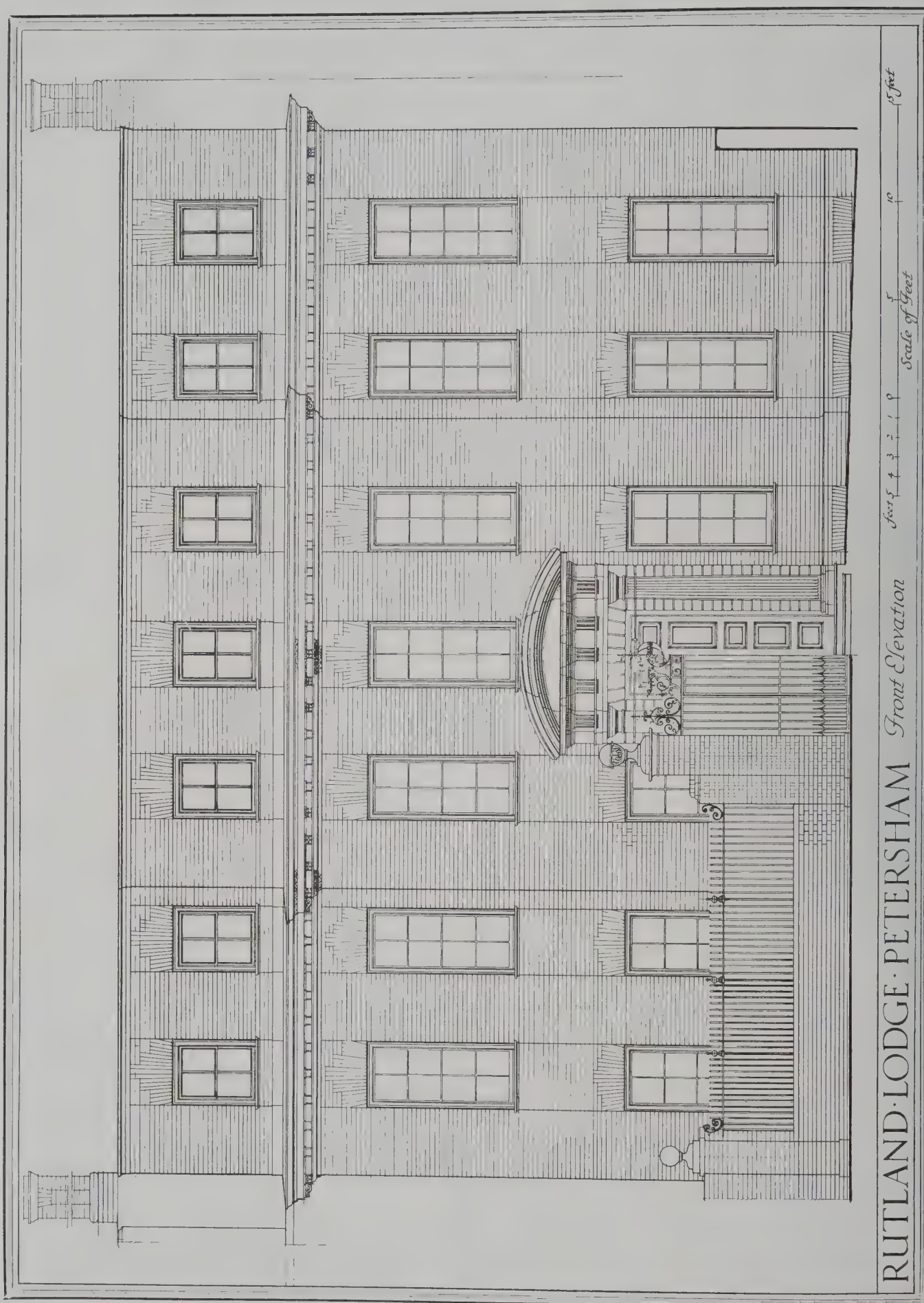
THE STATE BEDCHAMBER.
The ceiling is in eighteenth-century petit-point needlework.



THE STATE PRIVATE DRAWING-
ROOM.



A DETAIL OF THE DECORATION IN THE BALLROOM.



Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.

Rutland Lodge, Petersham, Surrey.

By Tunstall Small & Christopher Woodbridge.



THE HOUSE FROM THE ROAD.

Rutland Lodge, Petersham, is an interesting house from the many excellent examples of Georgian architecture which still exist in the Petersham and Ham district. The house is situated on the main road from Richmond to Kingston.

It is supposed that the house was built by Sir John Darnell, Serjeant-at-Law, and was occupied later by the Duchess of Rutland.

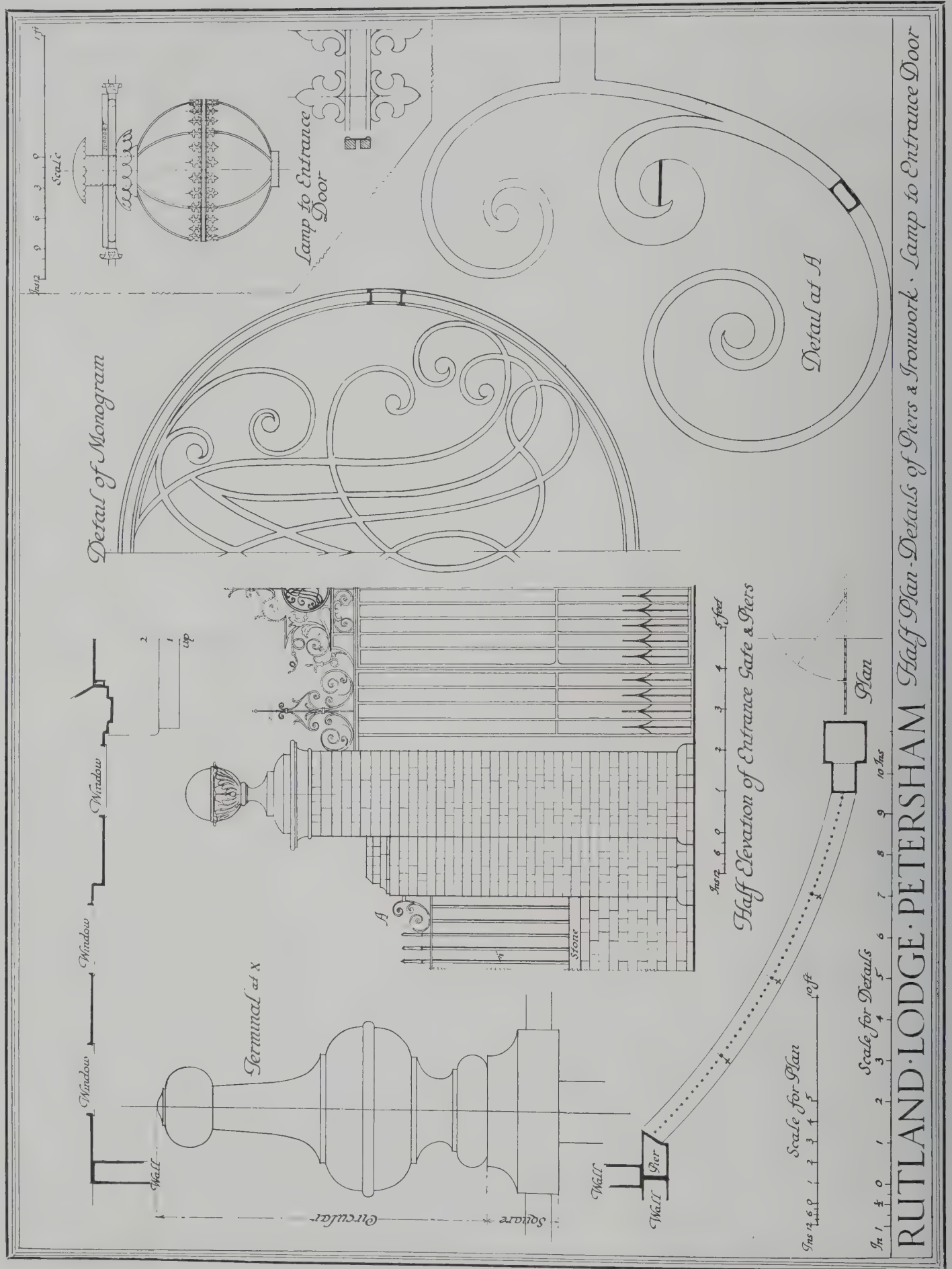
From the road the house is approached through a well-designed iron gate and brick piers, surmounted with stone vases. The gate has much of the scroll work missing, and only a small piece of the original acanthus ornament remains.



A PENCIL SKETCH OF THE MAIN FAÇADE.

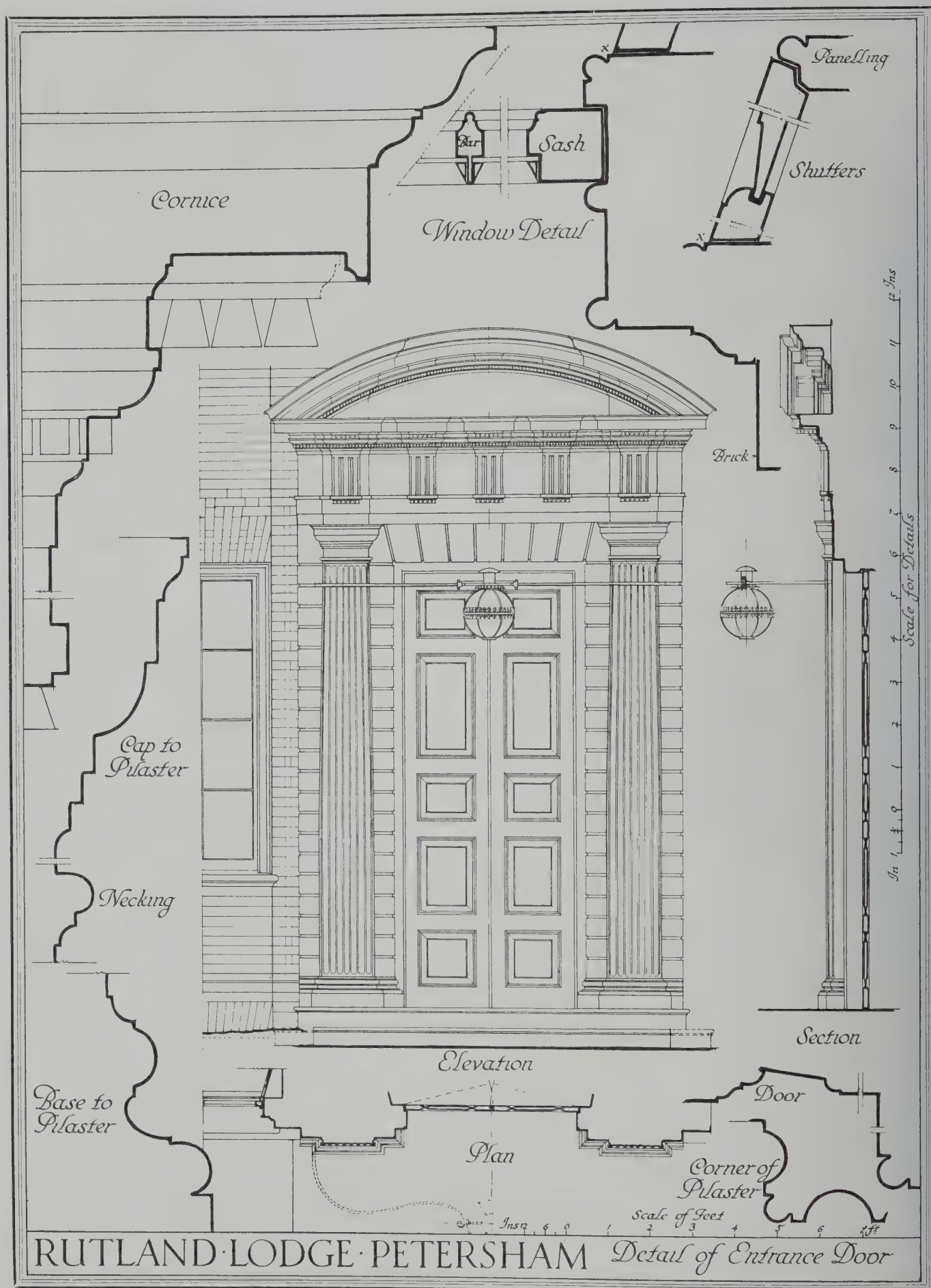
The monogram contained in the overthrow of the gate is probably that of Sir John Darnell, the first occupier.

The house has undergone some alterations, having doubtless originally had a sloping and hipped roof from the cornice, which is a very rich example of the period. The doorcase is very large in scale for the front, and is possibly also of a later date, and has an interesting bracket lamp. A feature of the front is the unbroken vertical lines of brickwork between the windows, carried from the plinth (which is not returned on itself) right up to the cornice. The window arches in gauged brick are worthy of notice.





THE ENTRANCE GATES.





THE FRONT DOOR.

Exhibitions.

GALLERIES OF THE ROYAL ACADEMY OF ARTS, Piccadilly, W.1.—When going round the exhibition of the Royal Society of Portrait Painters one is rather impressed by the high standard of efficiency expressed in the works shown. But efficiency in representation seems to be all that they have to commend them, for upon closer examination very few give much promise of being able to sustain the interest beyond the first glance, a second revealing the paucity of artistic motive.

This is a period when pretty women can obtain complete satisfaction from the portrait painter; there never were so many able portrait painters as at the present time; that is to say, *able* to give people what they want.

It is a pity that a portrait which satisfies the sitter and a work of art are not always one and the same thing. It is much to be regretted that sitters do not look beyond their own ephemeral satisfaction, and realize how much more interesting *character* is than mere prettiness, which may even be out of fashion before the year is out.

Think, for instance, how Manet might have painted Queen Victoria and how interesting such a portrait would be to us now, and how revealing in character, and how valuable as a permanent record.

But portraiture and the pursuit of art do not often go together; this can be seen by the fact that most of the people who would love to see portraits of themselves on the walls of the Royal Academy, to which they could draw the attention of their friends, would simply loathe a painting done from a sincere appreciation of art.

Having said so much, it would be perhaps as well to point out some of the exhibiting portraitists who are artists as well. There is Sir John Lavery, who, even in his worst portraits, never quite escapes being an artist, and at his best is capable of doing distinguished work; the late Mr. McEvoy, who was nearly always able to introduce some artistic charm into his portraits, and which, one feels, was his chief motive in doing them; Mrs. Flora Lion, who, although often verging on the commonplace, nevertheless occasionally breaks out into something which suggests latent possibilities, and reminds us of qualities she has previously expressed, and will very likely express again with renewed conviction and force; Mr. Rudolph Sauter, whose solidly-painted portrait of John Galsworthy (177) entitles him to a place in this list; Mr. Francis Dodd, who, in his portrait of "Mr. John Dodd" (1), shows sound artistic qualities something in the manner of a good Whistler; the Hon. Neville Lytton, whose "Woman with a Turban" (71) is good in its way; and Mr. George Clausen, who, for his excellent painter-like qualities, might certainly have been put first, but for the fact that he is not, properly speaking, a portrait painter.

Others exhibiting, at present of less importance than the foregoing, but nevertheless asserting a certain independence of outlook and not being satisfied with a mere standardized slickness, were Mr. Maxwell Armfield, Mr. Francis E. Hodge, and Mrs. Betty Fagan.

The best works among the sculpture were Mr. Charles Wheeler's "Richard Gleadhowe, Esq., M.A.," and "The Right Hon. D. Lloyd George, O.M.," by Mrs. K. Hilton Young (Lady Scott), which suggests, by the large scale in which the head is done, a sense of dogged force.

THE REDFERN GALLERY, 27 Old Bond Street, W.1.—It is evident that the interest in wood engraving continues, for there were recently two exhibitions of wood engravings in London, one at the above gallery by the Society of Wood Engravers—and one at the St. George's Gallery, George Street, Hanover Square.

The seventh exhibition of the Wood Engravers' Society—besides being distinctly an artistic success, was also, judging by the many red spots on the exhibits, a success financially.

Mr. John Nash is again doing good work along lines which do not depart from the rendition of forms which can be easily recognized by anyone, but at the same time is distinguished by careful selection and arrangement, and a just appreciation of the qualities a wood engraving is capable of expressing. His "Phyllocactus" (15) shows a sense of style which is acceptable to the artist, and cannot be objectionable to anyone. Mr. Nash is

to be congratulated upon having been able to hit the happy mean.

Miss Hester Sainsbury is a promising wood engraver; her "The Sailor's Return" (29) is interesting, in spite of the rather clumsy forms, which, indeed, she affects in all her works. She should study to be a little more refined in her methods.

Mr. John Tandy's "The Forest" (69) makes a fairly good pattern, but is confused in representation.

Mr. Eric Daglish's works have an attraction of their own, which lies in their minute execution; one puzzles as to how they are done; a kind of curiosity which is not, perhaps, so much concerned with any artistic qualities, but more those in the realm of mechanics.

Miss Mabel Annesley's "In the Kingdom of Mourne" (1) is definite and clear in statement, cleanly cut, and well executed.

Miss Gwendolen Raverat, Mr. Robert Gibbings, and Mr. Ravilious show good examples of their works, and Mr. David Jones in "The Lancers" (copper) shows an understanding of what constitutes the charm of primitive pictorial qualities.

THE INDEPENDENT GALLERY, 7a Grafton Street, W.1.—Mr. Paul Lucien Maze's watercolours are refreshing in their breezy simplicity. They are treated in a large flowing style, the drawing being loose and resilient, and the washes of colour put on in fluid sweeps.

As his works are rather larger than is usual with watercolours, he gives himself more space in which to work; he is, therefore, able to move over the paper with more freedom. His methods are distinctly French, and in no way resemble the methods of the English tradition of watercolour *drawings*. Mr. Maze's works are *paintings*, and might be in oils, but one feels that watercolours are more sympathetic to him as a medium because they can be more quickly handled.

Knowing so positively what he wants to do gives him his apparently care-free method: it is not so slapdash as persons who are not well informed might be inclined to think.

This artist does not go further with his work after he has finished it, and what is more, he knows when he has done so, and then has the wisdom to leave it alone.

THE CAMERA CLUB, 17 John Street, Adelphi, W.C.2.—In his photographs of Spanish cathedrals, Mr. J. R. H. Weaver has not been chiefly concerned with a desire for self-expression, but has been content to let the buildings have first place in his photographs. They are allowed to speak for themselves, and in his devotion to this end, he does unconsciously express himself in qualities of sincerity in his work, and in the love which he evidently has, for these beautiful cathedrals.

Technically, his photographs are perfect: even where the camera has faced the light there is no halation. In the rendering of the various qualities of stonework, full justice is done to the character of the material; especially is this noticeable in the cold, hard quality of the marble of some recumbent figures.

There is in these photographs none of the hurried enthusiasm of the tourist, but rather are they chosen from well-considered points of view, and taken with evident appreciation of what best expresses the structural character of the buildings.

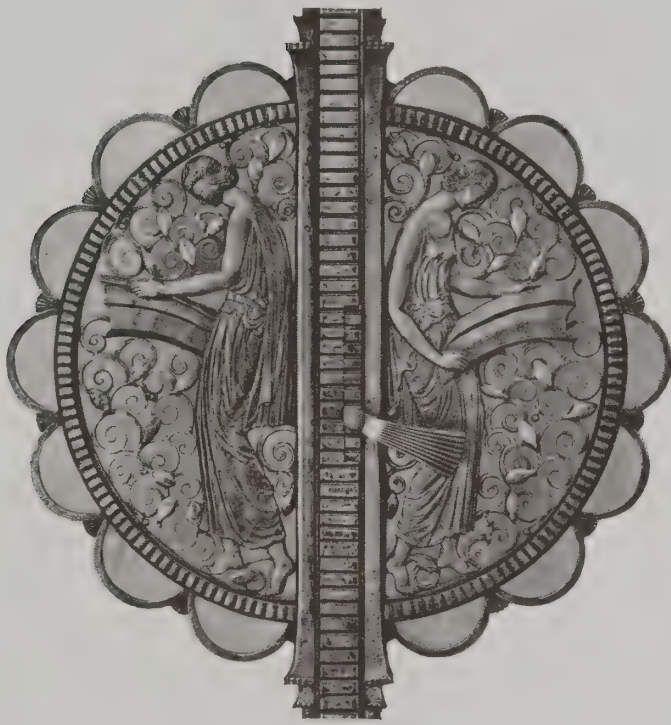
THE GREATOREX GALLERIES, 14 Grafton Street, W.—We can say of the exhibition of the works of Lady Evelyn Lister, that they are *neat*, and have a certain artless charm: that is to say, they are not in any way associated in one's mind with any determinable schools or theories of art.

Her best is a fruit-piece, "Peaches" (63), which has a feeling in it that somehow contrives to suggest the presence of peaches; if it is one of her later works it shows a distinct development and advance in artistic understanding.

In the same galleries is an exhibition of watercolours of game birds by Mr. Philip Rickman. We can say of these that they are probably of great interest to sportsmen, whose fingers must surely itch at the tempting close-ups of ptarmigan, snipe, mallard, and other game birds, and that is about all that can be said of them.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
FEBRUARY
1927

What the Building Said.

IX.—In the Strand (II).

By A. Trystan Edwards.

I COULD not help thinking that the little architectural urchins whom I had heard conversing in the Strand on the occasion of my last visit to that street were more sinned against than sinning. Poor little things; they were doing their utmost to amuse and interest us, and if the quality of their entertainment was of a low order that was due to their undistinguished origin. The fact of the matter is that in some parts of the Strand we are in the presence of an architectural brawl, a regular shindy in which the discipline of ordinary social relationships is almost entirely absent. I say "almost" entirely because there is one element of formality in the disposition of these buildings, namely, their alignment upon a common thoroughfare. In some respects, however, this particular condition of their lay-out does little to assuage the mutual enmity of the buildings, for many of them seem to be hustling and squeezing each other in order that they may take their places, as it were, in the front line of the show, where, unfortunately, only a limited number of shops can be accommodated.

My attention was particularly attracted by a squeal of obvious pain which was emitted by the very narrow-fronted gabled building set between two broader and much more pretentious façades.

"Make room for me, you big fat things," the little building exclaimed. "I have just as much right as you to take my place in the Strand."

"Have you, though?" said the sedate building belonging to the Dominion of New Zealand. "Allow me to differ from you. What do you mean by introducing that foolish rustic gable in the middle of a great city? Don't you realize that it is a piece of ridiculous affectation?"

"On the contrary," replied its little neighbour. "You ought to realize that my very steep gable is the only means I have of asserting my identity at all. Without that I should appear as nothing more than an additional bay of Messrs. Robertson's building on my right."

"You flatter yourself," retorted the latter. "That is just where you make a blunder. I have taken particular pains to dissociate myself from my neighbours by composing myself into a symmetrical composition having on either side a tower-like projection terminated by a little dome with conspicuous finial. You are labouring under quite an extraordinary delusion if you think that either with or without your gable it could possibly be supposed that you belonged to me." And with that both the big buildings edged towards each other just a little and gave the gabled interloper yet



The Gabled Building.

"On the contrary," replied the Dominion of New Zealand's little neighbour. "You ought to realize that my very steep gable is the only means I have of asserting my identity at all. Without that I should appear as nothing more than an additional bay of Messrs. Robertson's building on my right."

another squeeze which caused it to howl once more. I was sorry for the poor thing, yet could not help admiring its pluck, for it had succeeded in spite of every obstacle in pushing a gap between its powerful neighbours and had insisted upon its right, however uncomfortably, to toe the same line as they. And there was no doubt whatsoever that nothing but the disruptive power of the gable could have enabled it, as it were, to make a cleavage in the street façade and assert for a brief moment its preposterous little individuality. Moreover, it served the function of a buffer between its neighbours, who apparently had no other point of agreement than their common desire to squeeze out its life. Unfortunately, however, the presence of the gabled façade in between the larger buildings did not prevent these latter from indulging in recriminations. The Dominion of New Zealand building spoke first in somewhat icy tones and, addressing itself to Messrs. Robertson's, said:

"I suppose you have never studied street architecture. I almost envy you your lack of acquaintance with this fascinating subject, for in your case ignorance of it relieves you of certain obligations which I have no doubt you would find irksome to fulfil."

"I beg your pardon," said Messrs. Robertson's. "I shall be glad if you will kindly point out in what respects I am less qualified to take my place in the Strand than you are yourself."

"Because you are so selfish," replied the other. "Because you have adopted a convention, a pattern of design, which is purely individual and could not be repeated on either side of you without detriment to the design of the street itself. Don't you see that if every shop copied your example and closed itself in laterally by towers, or similarly prominent features on each side, the street façade would proceed by a series of disconnected jerks and the buildings comprising it would lose that attribute of sociability which I at least have been trained to value? Now look at me. I have, of course, the requisite formal emphasis at my nether and upper extremities, but my sides I keep open to the next building. I extend an invitation to my neighbour to ally himself with me and to enter into intimate relations with my own façade. That my little gabled friend on my right has made no attempt to respond to this invitation is no fault of mine. Moreover, I feel obliged to point out another blemish in your façade by reason of which it fails to conform to the obvious canons of street architecture. You will notice that in between my windows is blank wall space which acts as a foil to the apertures and establishes the identity of the façade as primarily a wall which is indeed the enclosing surface forming the boundary of the street

itself. But I ask you, Which is your wall and which is your window? It's almost impossible to distinguish the one from the other, because you have so lacerated your wall surface by absurd bands and other encrustations."

"Well, well," I remarked to myself, "it would be a dull world in which all the buildings were perfect, and there is a certain interest derived even from their imperfections and disagreements."

I crossed the pavement just in order to find out what the other side of the street had to say for itself. At this part of the Strand I was confronted with a quite remarkable street view comprising four buildings each of marked individuality. Farthest away stood the bristling turrets of the Hotel Cecil. Obscuring the lower portion of the façade belonging to this latter building stood a little Regency shop destined, no doubt, to be cleared away in the near future. In front of it was the new Tivoli Theatre, while on the right of the picture was the terrace of shops recently rebuilt in a modern adaptation of the Adam style. All four buildings began to speak at once.

"Now, now," I said, "this will never do. One at a time please. Number one on the right, what have you got to say for yourself?"

"I wish to lodge a protest against the Tivoli Theatre," it replied abruptly.

"What is your trouble?" I asked. "Nearly all you new buildings appear to have a grievance against one another. Have you never heard that unity is strength? I should have thought that you in particular would have had reason to be pleased with yourself and with the world in general. Have you not a highly distinguished classic façade which has been much admired? You know you are descended from a noble family held in very great repute, and are even entitled to crow over your immediate architectural neighbours."

"Of course I am," said the new building, "but I'm in great trouble all the same. It gives me no satisfaction to crow over my neighbours when for the most part they are not worth crowing over, nor is it my ambition to be conspicuous. As you can see for yourself my façade consists of a repetitive pattern of three rows of windows mounted on a basement which assumes the form of an open shop-front for the display of merchandise. I am sure you must like the elegant decoration of my round-headed first-floor windows carved out from a background of Portland stone. And notice how the end of the terrace is suitably emphasized by a projecting bay with large Venetian window with pedimented attic above. While making the bold innovation of having my second and third-floor storeys of brick, I have yet enclosed my whole composition in a framework of stone. My stone entablature below the attic is kept in countenance by a secondary cornice marking the skyline. I regard myself as a person of considerable cultivation, and that is why it annoys me to have



The neo-Georgian Terrace.

"... As you can see for yourself my façade consists of a repetitive pattern of three rows of windows mounted on a basement which assumes the form of an open shop-front for the display of merchandise. . . ."

am sorry I spoke. Of course, if the pattern of your windows was so disagreeable to look at that in self-defence you covered them up with advertisements that is a different matter."

"Pray, don't mention advertisement to me," said the little Regency building in a faint voice. "I am dying of advertisement. It is a slow, lingering death. I am the victim of an indignity without parallel in the history of architecture. That the Tivoli Theatre should be decked with illuminated signs is natural enough, for it is quite common for provincials and *nouveaux riches* to cover their faces with iron masks. But I am of aristocratic lineage. Glittering in its creamy paint, my delicate façade, with its triple window inset in a broad segmental arch, once had an attic storey most subtly composed. In those days I pleased, some say I even fascinated, the passers-by. But what of me now? My balustrade has been demolished and the attic storey has been stripped to the bone and made into a mere background for a gigantic advertisement poster."

"Very shocking indeed," said the Hotel Cecil, "but still, you may console yourself by reflecting that your agony cannot be much further prolonged. And how pleasant it must be for you to realize that by your departure you will be making possible a far more extended view of myself."

"And do you consider that would be desirable?" I said to the Hotel Cecil, looking at it steadfastly. "Well, why not?" said the other. "I think I am certainly worthy of as much notice as I can get. After all, I have worked hard to make a good impression. I have provided you with as many features of interest as I could well cram into my façade. My windows are very numerous and highly ornate, my roof bristles with steep-roofed turrets and elaborate stone dormers. Surely I have done my best to please you."

"Do you wish me to understand that you have done your best?" I asked.

"Yes," said the Hotel Cecil.

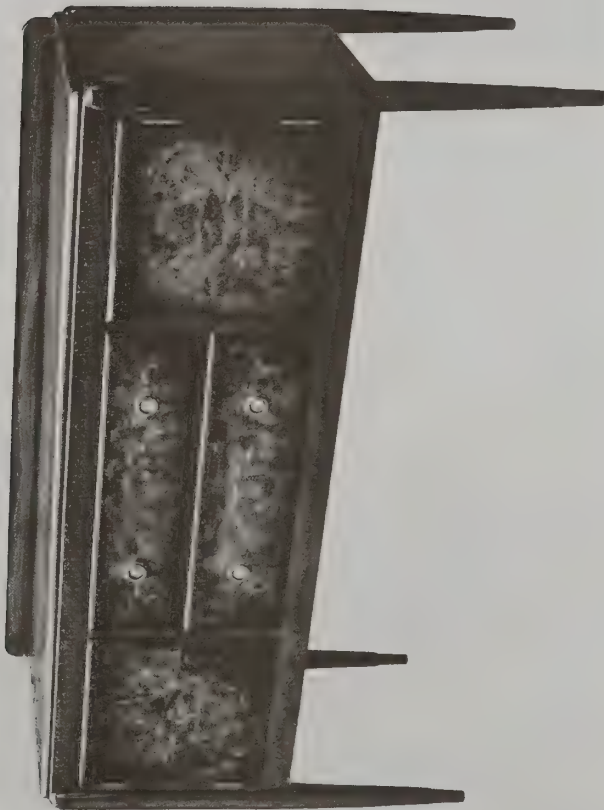
"Well, if that is really your best," I replied, "I have nothing more to say, nothing whatsoever."

(To be continued.)



The Tivoli Theatre.

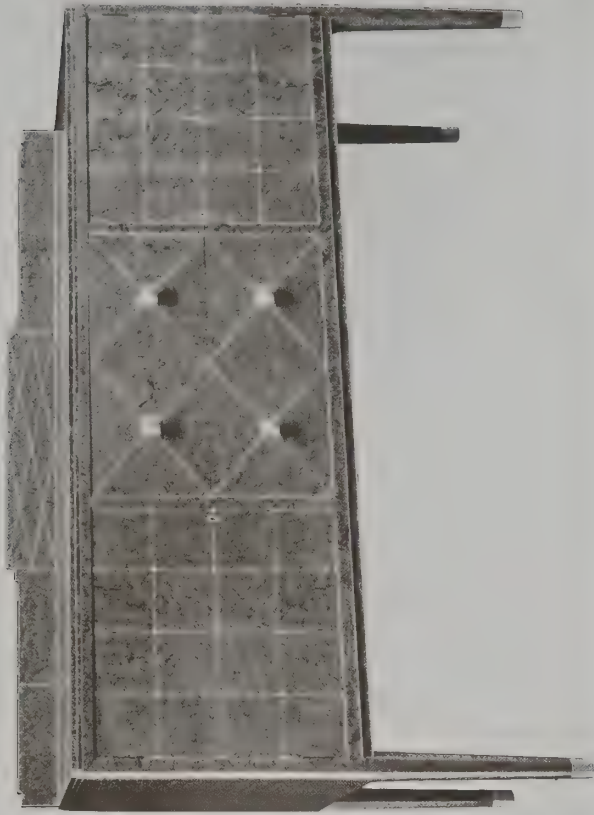
"Well, that is a stupid remark," said the Tivoli Theatre. "Really, I am quite astonished that my blushing, brick-faced neighbour should see fit to animadvert upon the sizes of windows which are almost entirely concealed from the public gaze by gigantic illuminated signs."



3. A sideboard in walnut whose door panels and drawer fronts are veneered with richly-figured quartered English burr.

Designer : E. P. HULLY.

Craftsmen : BATH ARTCRAFT.



4. Sideboard entirely faced with veneers of fine amboyna, inlaid white lines, ivory diamonds and handles.

Designer : HERBERT WALKER.

Craftsmen : COHEN'S.



5. A sideboard in quartered oak, relieved by contrasting black mouldings and lines round the raised door panels and drawers.

Designer : J. F. JOHNSON.

Craftsmen : HEAL'S.



6. Simply designed oak sideboard displaying a harmonious effect of fine proportions.

Designer : C. A. RICHTER.

Craftsmen : BATH ARTCRAFT.

English Furniture.

VI.—Sideboards—I.

By John C. Rogers.

THE revival of good taste in furniture design is expressed in nothing more forcibly than the sideboard; well within living memory the fashionable shape for this essential piece of dining-room furniture was something difficult to describe in few words; its contours and profiles avoided straight lines in every possible way; generally it possessed a huge superstructure displaying ornament and architectural features of a kind never before seen on this earth, all of which framed and enclosed large plate-glass mirrors that reflected a host of things in the form of electro-plate and ornaments, all as badly conceived as the board itself.

We may, I feel, congratulate ourselves, or rather those designers responsible for putting an end to such a nightmare, that so complete a change for the better has come about in so short a time.

The history of the development of the English sideboard is not a long story, and a brief statement of the main facts may, perhaps, be of interest and enable the reader better to appreciate the position and merit of present-day designs. But first of all, modern sideboards may be placed in two distinct groups, viz., (1) Those which adhere to the late eighteenth-century pattern, by possessing no superstructure above the table top, i.e. the true sideboard, with which this article deals; and (2) those with a superstructure of shelves and, or, cupboards for display and storage purposes, such being of dresser type and sufficiently distinct to form the subject of a separate article. The sideboard proper was a product of the second half of the eighteenth century, prior to which long side-tables—purely and simply sideboards—had filled the purpose. But about 1760 the height of the table top was increased, and it stood between flanking urns or pedestals. Following this, the familiar mahogany type developed, having a shallow drawer in the centre, with square-fronted drawers or cupboards on either side, and supported upon slender, tapering legs, the front straight, serpentine, and, later, bowed.

In the early nineteenth century designs became heavier, and, as we now can see, rapidly degenerated; both designer and craftsman seemed to lose their skill, and although the finest Cuban mahogany continued to be the material employed, nothing beautiful resulted. The lowest depths

of bad taste were reached when marble tops and mirror backs were added early in Victoria's reign, and from thence until about twenty-five years ago no material change is seen except in the quality of workmanship, which had been slowly declining. Then, in an incredibly short space of time, the interest of the then few collectors turned from Continental furniture to English, and people, who not many years before had allowed the fine old family "Hepplewhite" or "Sheraton" sideboard to be sold to a second-hand dealer, at the back door, for about £5, now eagerly bought a similar piece in an antique shop at a greatly increased figure, and welcomed it home through the front door. The craze rapidly spread; repro-

ductions and fakes became rife, and only at long last is the educated public turning from the cunning copyist to the skilled designer.

The following illustrations, which I have selected from a great many photographs of modern sideboards, demonstrate the simple beauty of honest craftsmanship. One can trace traditional motifs, especially in the retention of sound constructional forms, but mere copyism is absent.

Figs. 6, 3, and 4 show three sideboards alike in general form—a long, shallow carcass supported upon four legs; the accommodation being two central drawers, one over the other, with a cupboard on either side. Fig. 6, designed by C. A. Richter, and made by Bath Artcraft, is a simple oak piece of good proportions, affording ample drawer and cupboard space for a small household. The edges of the framing around the drawers and doors are ovolo moulded, while the edges of the door and drawer faces are fielded. The top has a moulded edge and narrow back-board. Such a board is eminently suited to the small meal-room of many modern houses and flats; there is a hint at certain old traditions, but it dictates no style or period, and no difficulty would be experienced in obtaining simple chairs and table in perfect harmony.

Fig. 3, by the same craftsmen, but designed by E. P. Hully, is a more important production in walnut wood, with finely figured quartered veneers decorating the raised panels. The legs are curiously treated, having a bead worked on the angles, which dies out just as the top commences to round off. The designer in this case has given proportions to the face margins in distinct contrast



1. A sideboard of finely-figured French walnut, decorated with box and ebony modern design banding, with plinth and feet of Macassar ebony.
Designer: FRED COHEN. Craftsman: COHEN'S.



2. A sideboard with pedestal effect. The piece is finished black with slight mouldings picked out in vermilion, and with decorated knobs.
Designer: AMBROSE HEAL. Craftsman: HEAL'S.



7. A mahogany sideboard with ebony lines, fitted with cupboards and drawers, with brass ring handles.

Designer: GORDON RUSSELL. Craftsmen: THE RUSSELL WORKSHOPS.



8. A sideboard in quartered oak with "weathered" finish.

Designer: AMBROSE HEAL.

Craftsmen: HEAL'S.

with those in Fig. 6. This point is worth study and much thought when designing, for the eye gauges proportions chiefly by the dividing rails and stiles.

A fine example entirely faced with veneers of fine amboyna, and inlaid with ivory, is seen in Fig. 4. The piece was made by B. Cohen and Son from the design by Herbert Walker. Its conception is essentially geometric, the unit being the small square, of which there are sixteen on each door. In order to preserve unbroken the diagonals on the central drawers, the usual dividing rail is omitted, necessitating absolute precision in fitting the drawers.

A design by Gordon Russell, and worked out in mahogany by C. Turner at Broadway, preserves the same general carcass form, though three drawers here occupy the central division. The treatment of the supports is fresh and interesting; arranged in the centre line below each cupboard are two groups of four square moulded legs united by stretchers and framed at top into cross bearers having profile moulded ends. It is well illustrated in Fig. 7, in which the careful selection of two distinct types of mahogany veneer show to great advantage.

Fig. 2, by Ambrose Heal, is placed next, as it has much in common with Fig. 7, having the two groups of four square legs, but in this case they are framed together at the top by connecting rails, and are joined in pairs at floor level by long yoke feet. A pedestal effect is cleverly obtained by the treatment of the cupboard doors and by forming a shallow well over the two drawers. The piece is finished black, with slight mouldings picked out in vermilion and handles with decorated knobs.

So far as I am aware no craftsmen more than Heal's have produced so large a range of small, inexpensive sideboards, pleasing in design and

thoroughly well made. I am, therefore, tempted to illustrate three more examples of simple character with some suggestion of the dresser about their framing and leg treatment. Fig. 9 is designed to provide ample accommodation in three cupboards set below three drawers. Each door has four square panels on which the beautifully figured oak in Heal's "weathered" finish shows to advantage, and is most decorative. The simple square framing is carried upon short column-turned legs united by rectangular stretchers. Fig. 8 is less commodious, but is a graceful little piece made in quartered oak with "weathered" finish. There are eight square legs, the central space being arched below one shallow drawer; the stretchers uniting the legs are covered by a floor shelf or pot-board, a happy use for which is suggested by the earthenware jar in the photo.

In Fig. 5 the quartered oak panels, which have been specially selected for bold markings of the silver grain, are relieved by contrasting black mouldings, and a narrow black bead is let in on the drawer faces, which have been picked from a different cut of oak, marked with fine streaks and wavy lines. Each cupboard is canted or set back on the splay, and thus provides a more effective play of light and shade on the figured wood.

In this example there are six square legs, which are chamfered between the carcass and pot-board, being square to receive the stretchers and then chamfered again at the base.

I like to think of the wonderful colour and patina on these, now unpolished, sideboards when, after a century or more, they will be the prized possessions of a future generation.

Fig. 1 shows a sideboard of pedestal type in straight grain walnut with inset panels of floral marquetry and inlaid border patterns. The piece has distinct and striking colour values. It was made by B. Cohen & Son from designs by F. Cohen.



9. An example in figured oak with "weathered" finish and ebony knobs.

Designer: AMBROSE HEAL.

Craftsmen: HEAL'S.

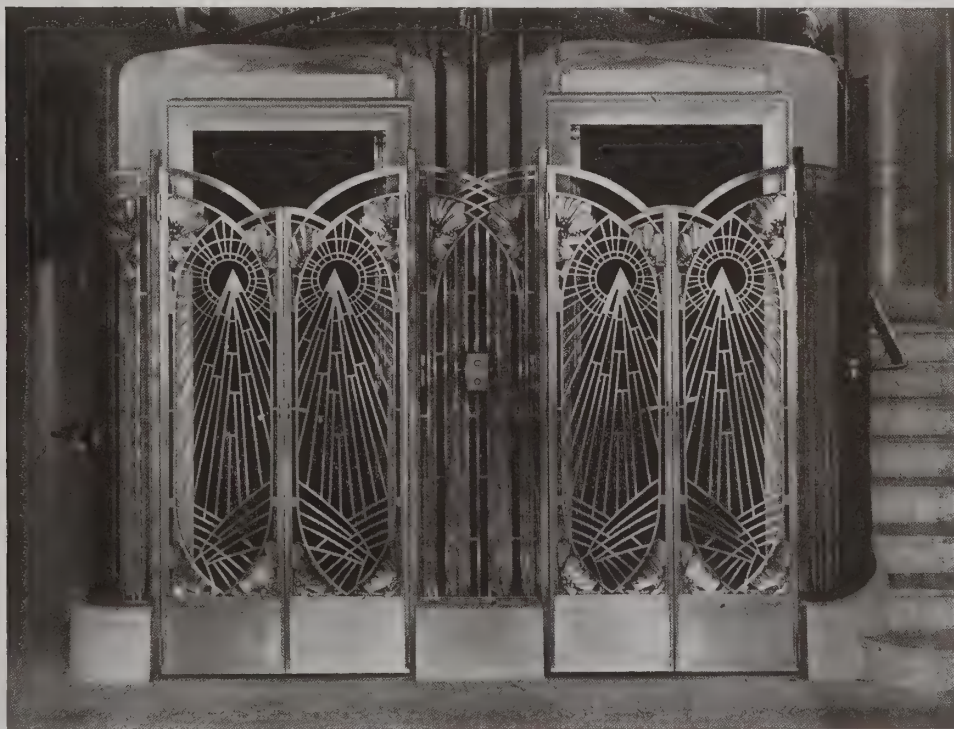
A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

X.—Metal Doors and Gates.

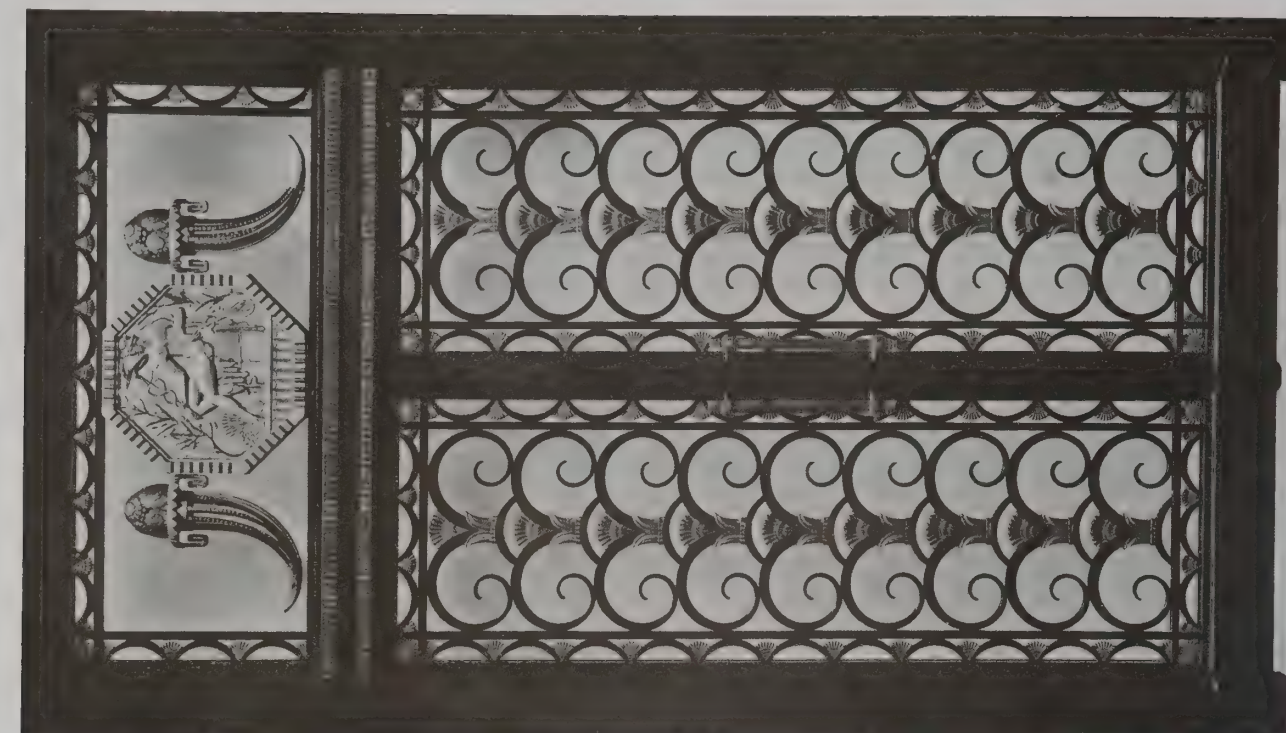


"The Golden Age." A hall gate in wrought iron with gold incrustations and bronze figures.
Designer and Craftsman: EDGAR BRANDT.



A pair of gates made of silveroid, used as lift enclosures at Messrs. Austin Reed's Regent Street premises.

Architects:
 WESTWOOD AND
 EMBERTON.
Craftsmen:
 SINGERS OF FROME.

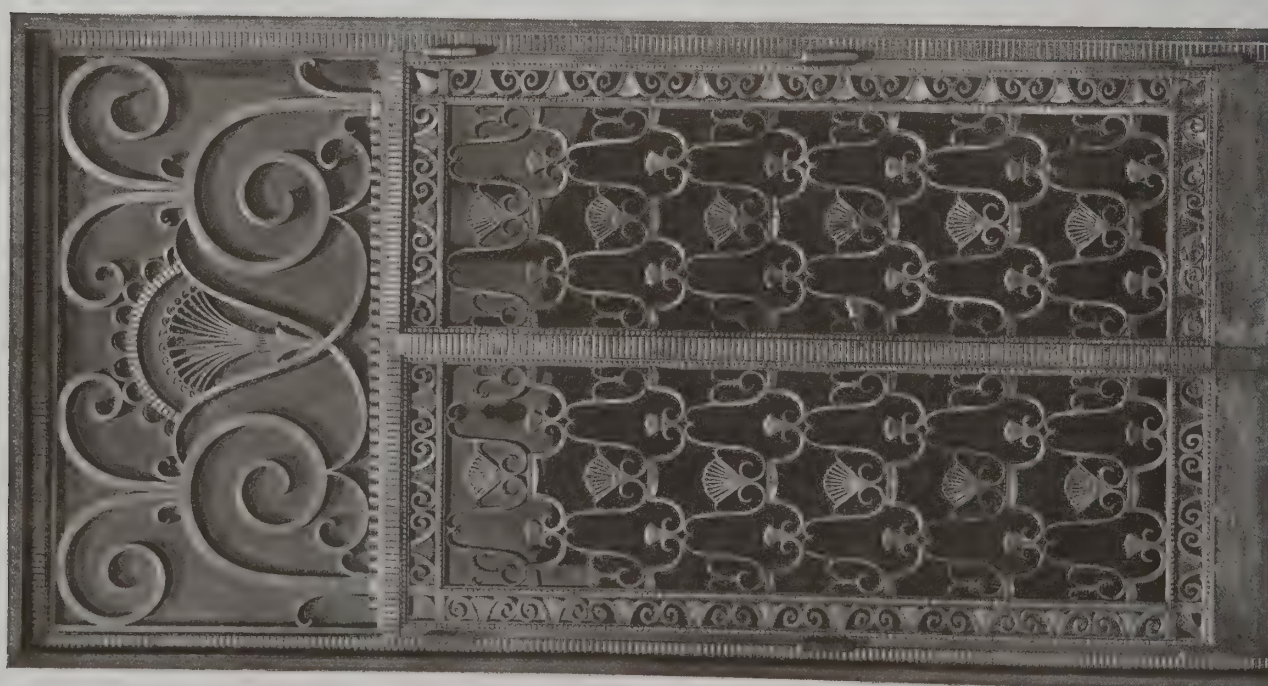


An entrance gate in wrought iron and bronze at the Trade Exchange Building, Montreal, Canada.

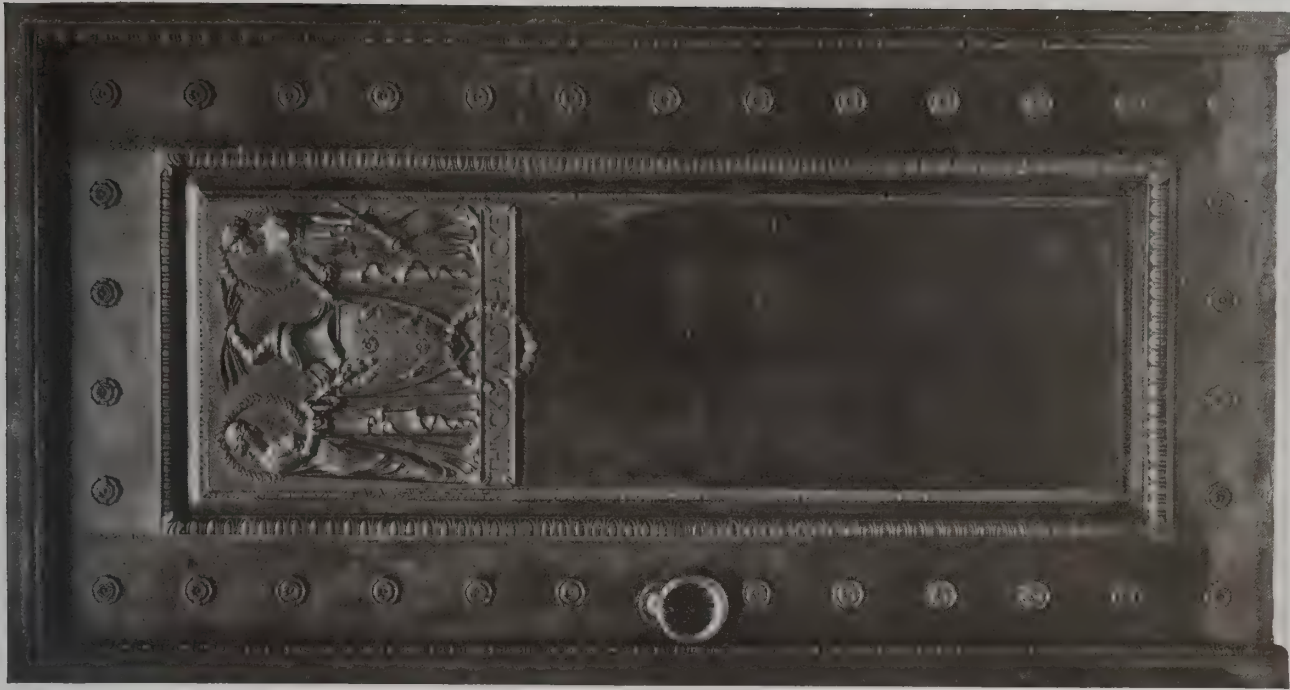


A design for a wrought-iron panel.

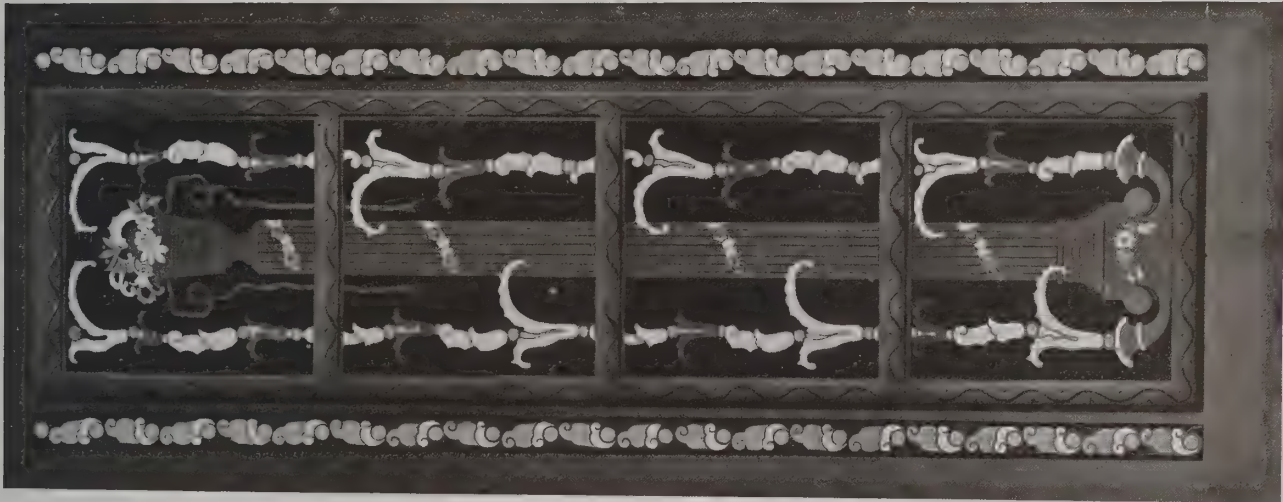
Designer and Craftsman : EDGAR BRANDT.



A door in wrought iron at the "Pavillon du Collectionneur," Exposition Internationale des Arts Décoratifs et Industriels, 1925, Paris.



This door was made in cast bronze with cast-bronze frames, and made for the Sir Henry Tait Mausoleum. The modelled panel bears the arms of Sir Henry Tait.
Architect: F. DARE CLAPHAM.
Craftsmen: THE BROMSGROVE GUILD.



A metal door carried out in bronze and inlaid vitreous enamel.
Designer: C. A. LLEWELYN ROBERTS.
Craftsmen: THE BIRMINGHAM GUILD.



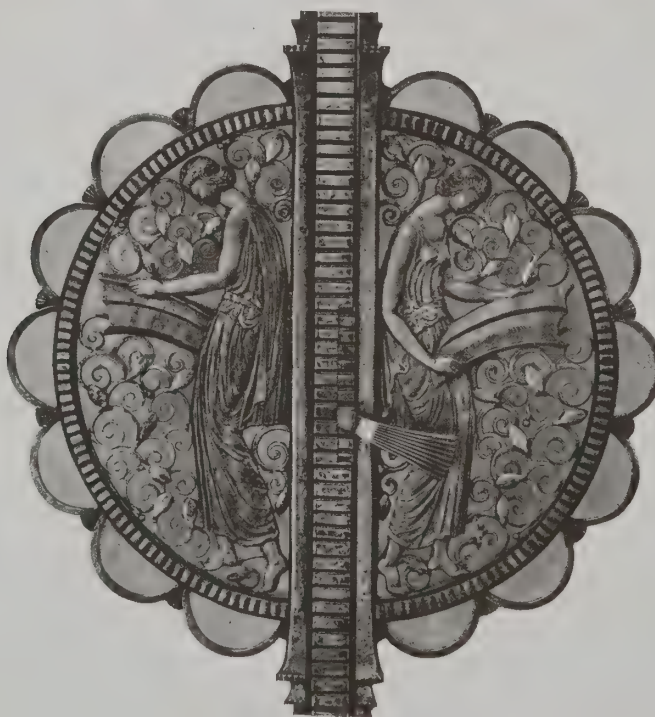
A pair of doors specially modelled and made in cast iron, double-leaf gilt, for the Mausoleum at Chattris, India.
Architects: CHARLES F. STEVENS AND CO., BOMBAY.
Craftsmen: THE BROMSGROVE GUILD.



An entrance doorway to a bank, carried out in wrought iron with applied bronze and vitreous enamelled enrichments, the work partly gilt.

Architects :
PALMER AND
HOLDEN.

Craftsmen :
THE BIRMINGHAM
GUILD.



A doorplate in wrought iron (silvered).

Designer and Craftsman :
EDGAR BRANDT.



Plate I.

March 1927.

TRINITY HOUSE, LONDON.

"These Old Stones"

By Frank Davis.

SOME years ago, the Curé of the charming village of X—, not far from Royan, at the mouth of the Gironde, found himself turned out of his presbytery and told to find lodgings elsewhere. The presbytery belonged to the municipality, and the municipality had decided that the ground it occupied must be cleared and the open space used as a market.

Protests were of course useless, and within a month the old house was levelled, the rubbish cleared away, and the foundations discreetly concealed under a good layer of gravel. In the yard, however, just outside the kitchen door, were five large stones, extremely heavy, richly carved in a rather stiff pattern of foliage, whose flat tops made excellent resting-places for buckets and brushes. They were awkward to handle, so, instead of being carted away, they were left beneath the church porch at the side of the new market; cats took their mid-day siesta upon them, the oldest inhabitant dozed away the long afternoons, and the children, who, poor little foreign creatures, knew not the joys of cricket, threw balls at them and filled up the interstices of the carving with stones and sand.

One day came a stranger, who wandered idly round the market, inspected the fish, admired the fruit, tasted those wonderful éclairs that melt in the mouth, looked at the church—so restored as to be worse than brand-new—and was moving away when a black cat got up from the flat top of one of the stones and deliberately yawned at him. He looked at the cat, then at the stones, and then demanded where M. le Curé could be found. The cat, after the manner of cats, did not condescend to reply, but a small boy curled up on one of the other stones did.

M. le Curé was discovered. An admirable local wine was also discovered. After some talk of fishing and harvest and the vintage—"These old stones, M. le Curé? I like them. I should like to buy them."

"Buy them, Monsieur!" The Curé was astonished—almost speechless. He thought the fellow was mad, but was far too polite to say so.

"But, Monsieur, I cannot sell church property without reference to my superiors—but if Monsieur wishes, I will enquire. I see that Monsieur is 'un homme sérieux.' Perhaps Monsieur will tell me what he will give for them?"

"Ten thousand francs."

M. le Curé felt quite faint. The age of miracles was come again. Ten thousand francs!—a fortune for rubbish! Then the peasant horse-sense got to work. Nobody wanted the stones—nobody had ever thought of them before—but here was a fellow offering good hard cash for them! He



"Angel appearing to Zacharias."

spoke like a lunatic, but he looked like a sane man. Suppose he *was* sane? Perhaps they really were valuable, after all—those stones. Marvellous stones! Now one looked carefully at them, that carving was wonderfully undercut! Much deeper than any mason worked to-day! Of course, they were not so fine as the beautiful blue and gold Madonna they had in the church, all new and shiny, bought only two years ago in Paris—but she had only cost 700 francs. Still—

One can go in the church now, and there, well placed on the walls, are five Romanesque capitals, with their intricate and austere foliage—five pious memorials to the love of art of the little community.

Money talks, but it has to shout very loudly to make the average village Curé dispose of his hitherto despised fragments of a past age. Some few years ago there were scandals. Thirteenth century statues disappeared from their accustomed niches, and excellent fakes were put in their place, but the imposture was soon discovered, and now, in addition to the ecclesiastical authorities, the would-be despoiler has to reckon with M. le Ministre des Beaux-Arts. The State casts its protective mantle over ancient monuments, scheduling more and more each year, and the path of the eager collector of Romanesque and Middle Age sculpture becomes less and less smooth.

The Ministry of Fine Arts, to cite but one example, has recently taken in hand the restoration of the Abbey at Saintes, an admirable example of Romanesque church building, remarkable even in a department so rich in historical remains as the Charente-Inférieure. The Abbey has been a barracks and storehouse for many years, and its interior has suffered almost irretrievable damage. Nineteenth century French carelessness can do almost as much harm to fine old buildings as our own seventeenth century iconoclasts.

It is odd to reflect that it is the dealers more than anyone who are instilling an appreciation of beautiful things into the minds of the rural population. It is a hard saying, but a true one—make a man see the cash value of a thing and he will begin to see its beauty. At X—, neither M. le Curé nor any member of his flock ever gave a thought to their old stones until the dealer came and tried to buy them. The same educational process must have operated in hundreds of instances.

In this case the stones were not sold. In how many others have they gone?—sometimes, through sheer ignorance, given away!

At the same time in very few cases need any tears be shed over their removal. They have at least gone where they



"Cain and Abel."



"Journey to Emmaus."



"Samson carrying away the Gates of Gaza." From Avignon. School of Provence.



"Samson and the Lion." From Avignon. School of Provence.



"Samson and Delilah; the Cutting of the Hair." From Avignon. School of Provence.



"Samson pulling down the House on the Philistines." From Avignon. School of Provence.



The Left-hand Face of the "Cain and Abel" Capital.



"Samson and the Lion."



An Example of Eleventh-century Sculpture belonging to the Fogg Art Museum.

are highly prized, and vast numbers remain to delight the eye of the tourist.

In Central France, especially, the ruins of abandoned churches and convents have been used as building material for barns and pigsties. That varied and well-arranged collection of Romanesque and Gothic sculpture, the Cloisters in New York, now, thanks to the generosity of John D. Rockefeller, junr., part of the Metropolitan Museum of Art, is largely composed of columns and fragments salvaged from farm buildings. Many of the illustrations to this article were no doubt acquired in this way.

They are part of the collection housed in the Fogg Museum of Art, at Harvard. Their interest and importance to every student of architecture are obvious.

They are all eleventh century capitals. Scholars will persist in calling the architecture they adorned Romanesque—a barbarous expression, as if we had not the word Romance to express the period! It was an appalling time in Europe, when the whole Continent was a sordid welter of violence and war and semi-starvation, without government, without order—almost without hope. Yet out of this hell's kitchen was to emerge the inspiration that culminated later in the glories of Chartres and Rheims. Great churches sprang up everywhere. Listen to that austere puritan, St. Bernard, in 1130: "I pass over the surprising height of churches, their excessive length, the useless amplitude of their nave, their choice materials polished with so much care, their paintings captivating the onlooker."

The sculptors were generally travelling masons. Glastonbury, for example, is pure English in structure, but the

decoration of the frontals is undoubtedly Burgundian. The builders were mainly local men, painfully working out the seemingly hopeless problem of their time—that of lighting the nave without so weakening the walls that the heavy barrel-vault roof would collapse. The great monastic church at Cluny fell down more than once, and the Normans at Caen and elsewhere avoided the problem by covering their naves with a wooden roof. It was the discovery of two simple things—two simple gadgets almost—that marked the end of Romanesque architecture and the beginning of what we call Gothic. One was the introduction of rib vaulting, enabling the weight of the roof to be borne by the ribs; and the other was the flying buttress, by which the weight of the upper part of the structure could be distributed away from the walls, leaving space in them for adequate direct lighting of the interior.

Inspiration, moulded by a thousand local influences on the way, followed the trade route from the East through Byzantium to Venice and Ravenna, thence to Provence with Arles as its centre—after that, diagonally across France by road and river. First the valley of the Rhône, leading to Burgundy; and, second, the valley of the Garonne, leading to Auvergne and Périgord. One can trace the union of these two fairly distinct types of architecture in the mellow and richly decorated churches of Poitou.

The Fogg Museum capitals from Provence betray at once their Roman origin, and form an instructive contrast to the grotesque heads from Vézelay, and the far more vigorous work of the "Journey to Emmaus," or the "Cain and Abel."

Copenhagen's New Scotland Yard.

By Georg Bröchner.



Reproduced by courtesy of "Architecture."

The Main Front.

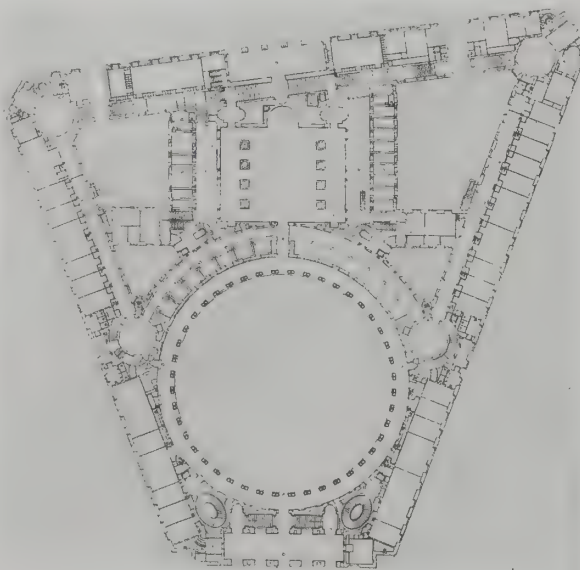
THE new central police station of the Danish capital is a huge, costly, and imposing building. Perhaps "monumental" is the word that applies best to the frontages facing the streets; they are uncompromising in their almost entirely unrelieved and austere simplicity. The large colonnaded circular courtyard, the most conspicuous feature of the Danish Scotland Yard, with its forty-four handsome columns, is impressive but far more conventional. There are also other portions of this large complex which are possessed of lightness and grace, but on the whole the keynote is one of severe simplicity.

Two sites were under consideration, but one, the area of the former central railway station, was at an early stage found impracticable, and the site between the Hambrosgade, Soldenfeldtsgade, and Niels Brocksgade was chosen, the whole of the area between these streets being reserved for the new police station, whose official Danish name is *Politigaarden*. It comprises four outer wings facing the streets, and contains, besides the large circular courtyard already referred to, three smaller courtyards, two of which form irregular squares, whilst the middle one is quadrangular and ornamented with eight large columns.

The new station has been built in accordance with the Act of April 11, 1916, and the site had been chosen

by the police authorities. The building of *Politigaarden* was entrusted to the architect, Professor Hack Kampmann, and owing to a considerable amount of unemployment it was decided that work should be immediately proceeded with; this was done so far as the ground and the foundation work were concerned; the architectural plan was not yet completed, but it was taken for granted that the fronts of the building would follow the streets. In the course of a year the ground was dug out and 4,000 reinforced-concrete piles were rammed down, part of the ground having been filled up. These piles are 3.5 metres long and connected on top with a reinforced-concrete girder of one metre square on which the building rests.

Professor Hack Kampmann's plan was accepted by the municipal authorities, after having been sanctioned by the Government on June 19, 1919. A grant of 9,870,000 kr. was voted, the cost having been calculated according to prices prevalent at other large building operations then going on. Owing to the heavy fluctuations in prices it was considered advisable to make arrangements with a contractor for the brickwork, the reinforced-concrete work and the carpenters' work in account against a salary or remuneration which was a fixed percentage of the wages in December 1919. The above-mentioned sum of 9,870,000 kr. corresponded with a price of 70 kr. per cubic metre.



A Plan of the Ground Floor.

COPENHAGEN'S NEW SCOTLAND YARD.

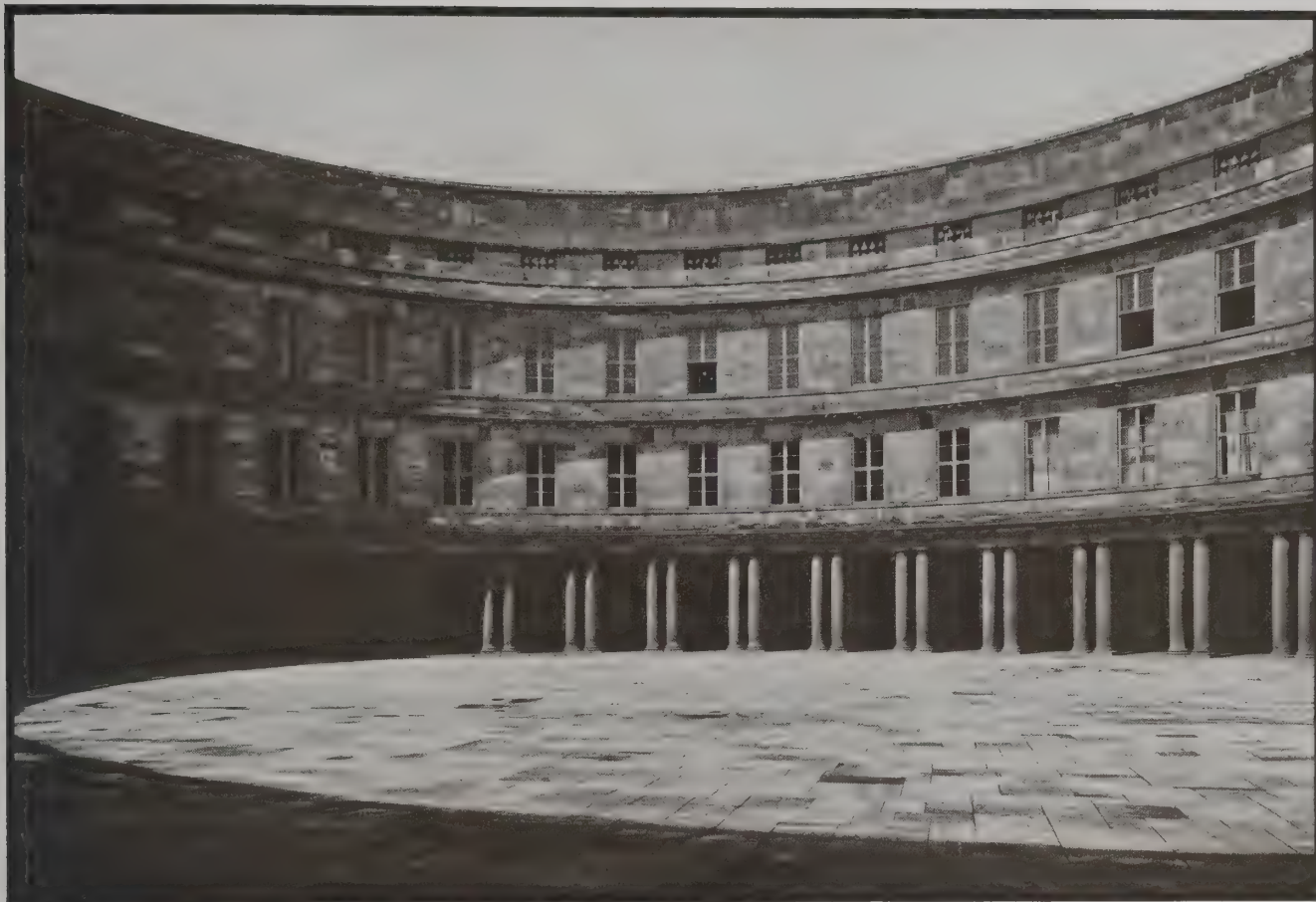


Plate II.

March 1927.

THE CIRCULAR COURTYARD.

Hack Kampmann, Architect.



From the Square Courtyard.



From the Circular Courtyard.

The architect, Professor Hack Kampmann, died in June 1920, and the completion of the building was left to four architects, Holger Jacobsen, Aage Rafn, H. J. Kampmann, and Anton Frederiksen, three of whom had worked under Professor Kampmann on the building. According to their contract the building should have been completed not later than July 1, 1925, and part of their remuneration was withheld till then to serve as a kind of premium. Two years later it was found necessary to revise the calculated cost owing to the continued rise in prices, and a further grant of 1,288,000 kr. was voted with permission to exceed the grant should prices further rise.

The work proceeded at a brisk rate, and as early as March 30, 1924, the building was solemnly opened, one section of the police having already been installed since January 1 of that year. In the course of a few months the other departments moved in and it was found that some accommodation could be let to the State police.

The building, as already mentioned, consists of four wings along the streets in question. All the public offices

are located in these wings along corridors, whose windows face the courtyards. The other buildings contain the prison section, divided into one for men and one for women, and the courts, etc., which require connection with the prison.

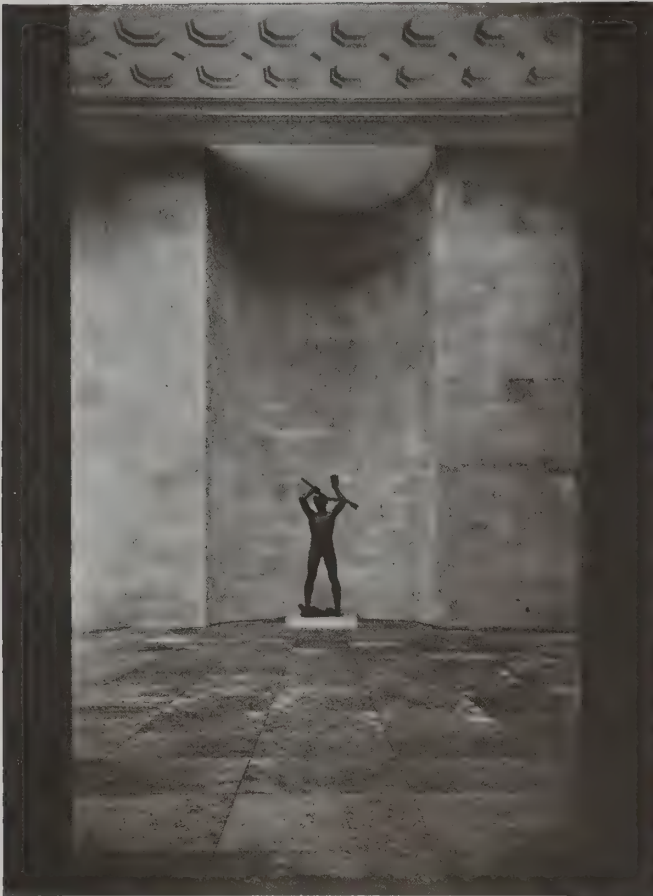
The building rests upon reinforced-concrete piles. The outer walls are cast in concrete up to the surface of the earth but are otherwise, like the partitions between the rooms, brick. All the floors are of reinforced-concrete and are covered with linoleum on cardboard.

The frontages facing the streets and the courtyards are finished with mortar mixed with foundry sand, the acidity having been neutralized so as to make the surfaces uniform and susceptible to coal dust. The base is of Neksö sandstone with rough surfaces, bands and mouldings of Fakse limestone. The outside window posts, etc., are of cement mortar mixed with ceresite, and oil-painted.

The walls of the circular courtyard are covered with Danube limestone and the floor with hard Fakse limestone. The eight pillars



An Entrance Door.



The Bronze Figure in the Square Courtyard.



A Door in the Entrance Hall.

of the square courtyard are of Fakse marble with capitals of Savonnière, which material has also been used for covering the walls and for mouldings. The floor is Danube limestone, the ceiling is polished on reinforced concrete. The bars of the prison windows are patined bronze and the bronze figure is by Professor Utzon-Frank. The walls of the entrance hall are finished with Savonnière, with limestone divisions; portals and mouldings are of Silesian marble, whilst the floor and the steps of the stairs are of Danube limestone. The ceilings here and in the colonnade are marble-polished; the steps of the inner staircases are of grey Jämtland stone with Fakse marble insertion. The railings are painted iron, the wooden hand-rail resting on patined bronze holders. The base or low dado, etc., in the corridors are in coloured marble polish.

Of the more representative rooms must be mentioned the offices and *parole hall* of the chief constable, which are situated on the first floor, facing the Police Square. The entrance to the ante-room is through a portal, made of cipolin and white stucco, the door set in *bleu belge*; the walls and ceiling of the ante-room are coated with black marbled stucco, enlivened by red and green divisions. The floor is mosaic, laid by Miss Agnete Varming. To the left is the chief constable's reception room, which is panelled with pine wood, the panelling being divided into sections corresponding in size and number with the old portraits of former chief constables. The private office is covered with painted cloth.

On the opposite side lies the *parole hall*, the walls and ceiling of which are coated with brown polished marble stucco, set off with red pillars with white capitals and bases. The floor is of greyish-black marble, the doors

are set in *bleu belge*, and the same material has been used for the fireplace.

The "magistrate's room" has a floor of grey Jämtland stone, the walls are white marble stucco, and the heating arrangements are concealed in a kind of cupboard of marbled pine, the furniture being of the same material.

In the ordinary offices, which are separated partly by double board partitions and partly by slab partitions, there are wardrobes and toilettes arranged between the main partitions; the walls of the toilettes are coated with white tiles, and the wash-hand stands are of St. Anna marble. The heating is effected by means of a plate-iron oven, and the ventilation through upper and lower suction pipes which are concealed in the cloakroom. The windows open inward without any middle post, and are on the outside set in an ornamental zinc frame. The heating canals and those for the telephone wires are concealed behind panels. The horizontal distribution of these wires proceeds from the engineer's basement and loft, and the engine and boiler installations are located beneath the cells in the wings, the main walls of which are supported by a row of pillars of Røune granite with polished capitals. The insulation between the cells and the boiler room is effected by layers of cork underneath reinforced concrete and the different cells are insulated from each other by double partitions filled with infusoria earth and slag concrete.

The cells, the "magistrate's room," and the police guard-room are heated by the blowing in of warm air.

The new furniture (a number of pieces were removed from the old police station) is throughout of simple design and made of stained elm. The electric fittings are of patined bronze.

Trinity House.

By Alwyn R. Dent.

With photographs by Sidney Hyde.

THE origin of Trinity House is, like that of many English institutions which have their roots deeply fixed in the past, to a certain extent a matter of conjecture; but traditionally it has been derived from a guild or fraternity of pilots and mariners, anciently existing at Deptford Strond, in Kent. This medieval guild, gradually increasing in prosperity and possessions, became incorporated

early in the reign of Henry VIII, largely at the instance of one Sir Thomas Spert, a notable mariner of his day, master of the famous Tudor "Dreadnought"—the *Harry Grâce à Dieu*, and who later rose to the position of Comptroller of the King's Navy. The incorporation of such a body of pilots and mariners was no doubt part of the wise Tudor naval policy which later, in 1520, created the first Admiralty and Naval Board; it is especially noteworthy that when in the reign of Edward VI the property and revenues of nearly all the chantries and guilds which had existed from ancient times were confiscated, that of the Guild of the Holy Trinity of Deptford was amongst the few spared, merely changing its title to "The Corporation of the Trinity House of Deptford Strond." The charter of Henry VIII, after enunciating the constitution of the guild, states "that they may have power and authority for ever of framing and making laws, ordinances, and statutes amongst themselves, for the relief, increase, and augmentation of the shipping of this our realm of England"—a sufficiently vague and general clause. In common with other medieval guilds, the Brethren, besides providing pilots, exercised their duties as a benevolent and charitable fraternity towards mariners in distress, their widows and orphans. With the creation of the dockyards and arsenals by Henry VIII, the building-yard at Deptford came under the control of the Corporation; and later, in the reign of Elizabeth, we find all rights with regard to the Thames betwixt London and the main sea, and all claims as to setting up of beacons and buoys were granted to the Brethren, who also fulfilled certain judicial functions as arbitrators in maritime disputes, surveyed ships for the Navy, compiled geographical charts, established lighthouses, and suppressed pirates. The first lighthouse is said to have been erected by Trinity House at Caister, in Norfolk, in the year 1600, but no trace of this now remains. Subsequently there appears to have been an outbreak of lighthouse-building, considerable rivalry



Trinity House, Tower Hill. From an Old Engraving. Circa 1820.

were shouldered by the Corporation, nevertheless the original guild spirit was never lost sight of, and its constitution, consisting of Master, Elder Brethren, and Younger Brethren, remained practically unaltered, its rules being strictly enforced.

Amongst famous members of Trinity House we find such names as Samuel Pepys, Master in 1676 and again in 1678; John Evelyn, Younger Brother, in 1673; and Andrew Marvell, the poet, "Younger Warden," in 1678. Pepys' diary supplies us, as may be imagined, with several entries relative to Trinity House, as: "Sept. 4, 1662. At noon to the Trinity House where we treated, very dearly I believe, the officers of the Ordnance; where was Sir W. Compton and the Lieutenant of the Tower. We had much good Musique. Sir W. Compton I heard talk with great pleasure of the difference between the Fleet now and in Queen Elizabeth's days; where in '88 she had but 36 sail great and small, in the world; and ten rounds of powder was their allowance at that time against the Spaniard."

During the Great Fire he records:

"Sept. 4, 1666. I after supper walked in the dark down to Tower Street, and there saw it all on fire, at the Trinity House on that side. . . ."

"Nov. 24, 1666. With Sir J. Minnes by coach to Stepney to the Trinity House, where it is kept again now since the burning of their other house in London."

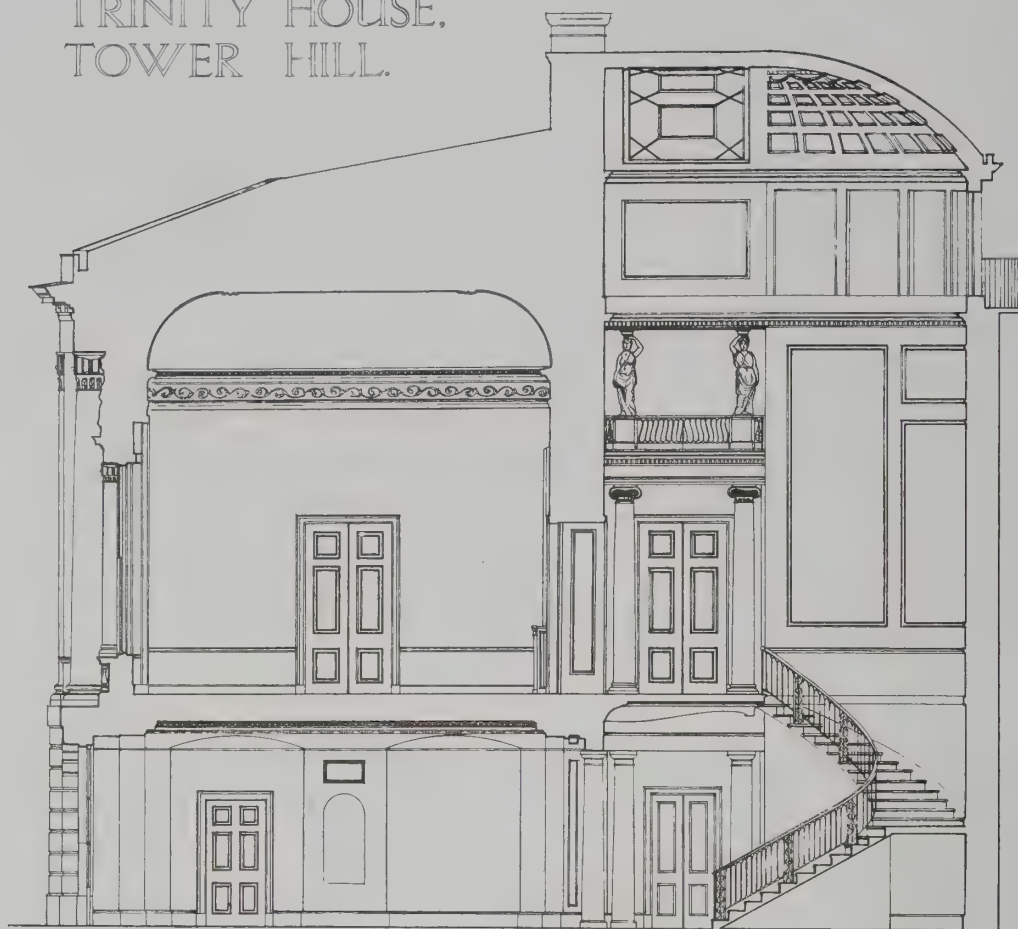
During the eighteenth century the Corporation pursued their useful services, and in 1803 we find, on a threat of a French invasion, the Brethren undertaking the defence of the Thames, themselves raising and equipping ten frigates, which were moored across the river. In 1836 an Act of Parliament was passed empowering the Corporation to purchase of the Crown, or from private proprietors, all lighthouses then in existence, which resulted in the whole of the lighthouses around the coast becoming under the control of the Corporation.

There are no records of the original home of the guild at

existing between Trinity House and various private persons, who obtained permission to erect lighthouses around the coast, such right being strongly, but unsuccessfully, contested by the Corporation. Lightships, it may be noted here, were a much later invention, the earliest dating from the beginning of the eighteenth century.

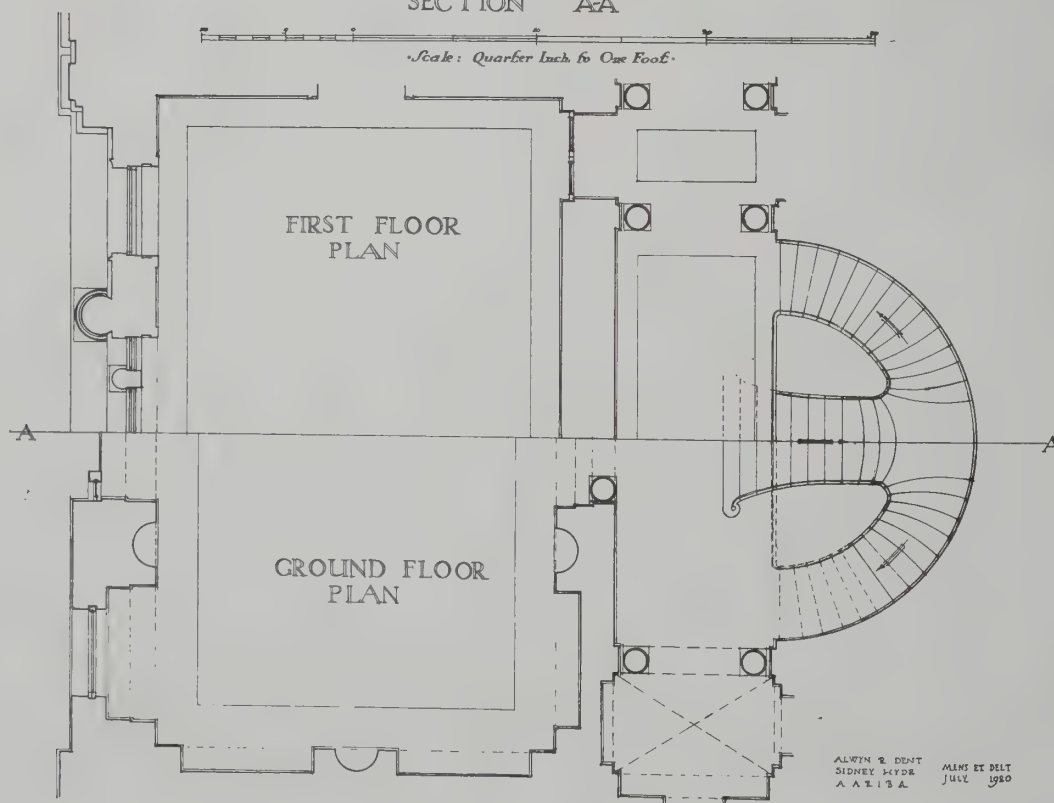
Though during these seventeenth century these increasing responsibilities

TRINITY HOUSE.
TOWER HILL.



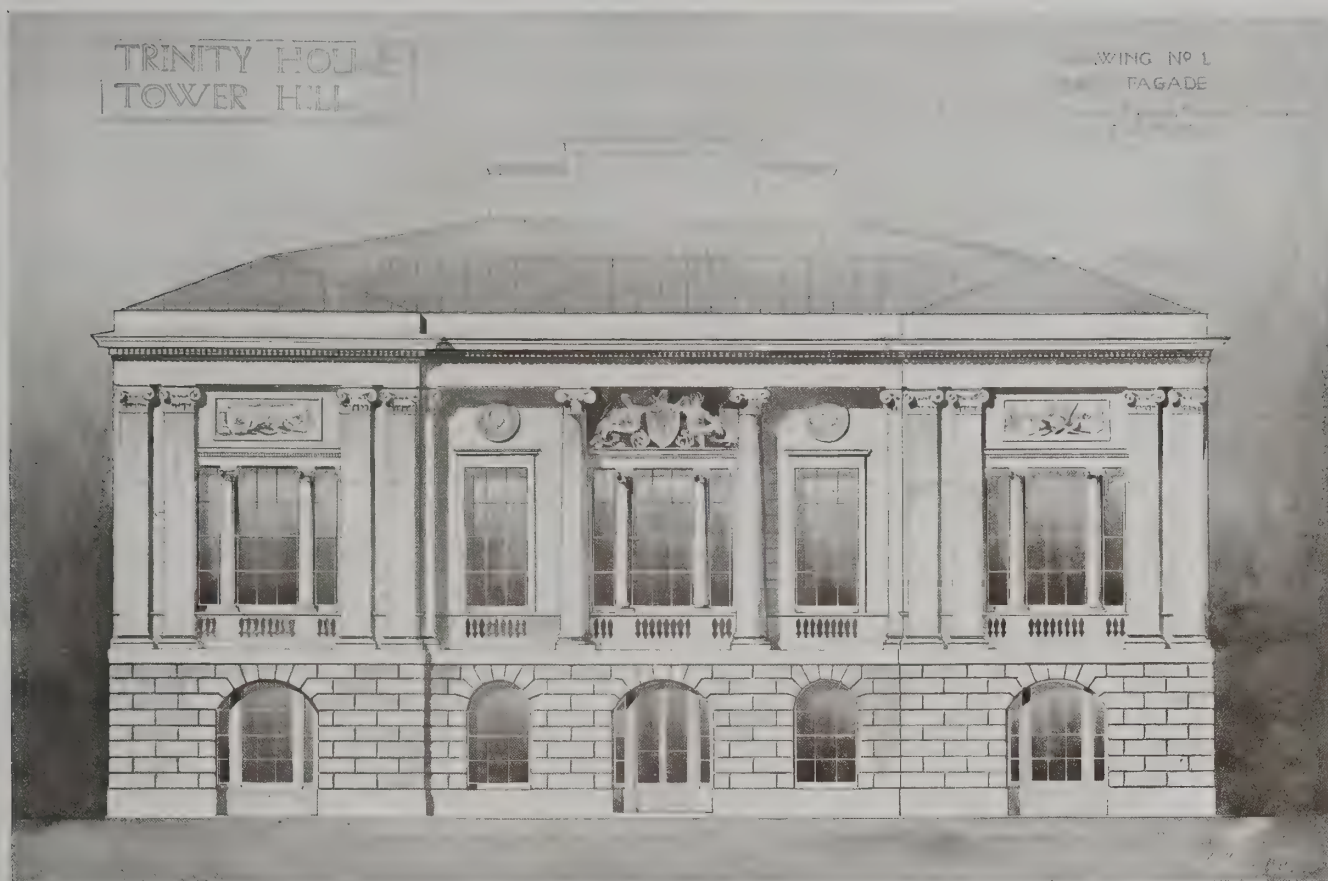
SECTION AA

Scale: Quarter Inch to One Foot.



ALWYN S. DENT
SIDNEY HYDE
A.A.T.B.A.
MENS ET DELT
JULY 1920

A Section and Plans of the Ground and First Floors.



A Drawing in Wash of the Main Façade.

Deptford, where some almshouses were also early erected, additions being made in 1664 and 1765. From Deptford the Brethren moved their headquarters to Stepney, and thence to Water Lane, where their house was burnt down, as Pepys mentions, in the Great Fire of 1666. This was rebuilt and again destroyed in 1714, when a great many valuable archives and pictures perished. Yet again rebuilt, the house in Water Lane was found in 1792 to be so much out of repair that the Brethren decided to build afresh rather than alter. A piece of land situated on Tower Hill was purchased, and plans prepared by Samuel Wyatt (1737-1807), who was surveyor to the Corporation, the building being erected 1793-1797.

Samuel Wyatt came of a family distinguished in architecture. His brother James (1746-1813) became famous in 1770 for his design of the Pantheon in Oxford Street (opened in 1772), and indeed claimed the design of Trinity House as his own. The façade of White's Club (1755) and No. 9 Conduit Street (which was purchased

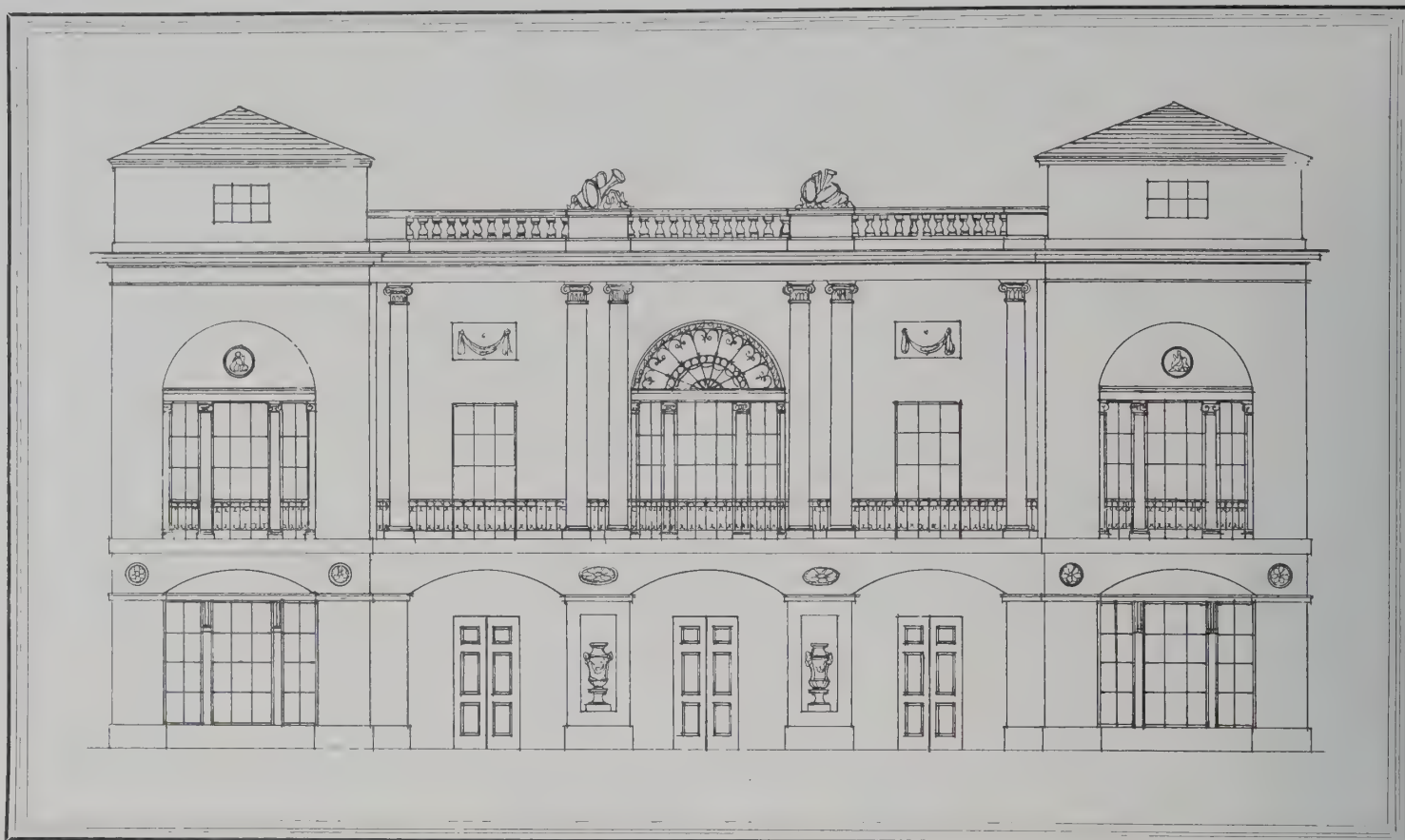
by the R.I.B.A. in 1859) are also due to him. He also became known, more questionably, as the "restorer" of numerous churches and cathedrals in the naïve "Gothic" manner which characterized the early experiments of the English reaction to the medieval in architecture. In this connection he was ably followed by his nephew Jeffrey Wyatt (1766-1840), whose Gothic experiments culminated in the restoration of Windsor Castle for George IV, for which he received a knighthood, and appropriately changed his surname to "Wyattville." Benjamin Wyatt (1775-1860), James's son, has perhaps a greater claim on posterity as the designer of a singularly fine and imposing monument to an unimposing character—the Duke of York's column.

Pugin omitted Trinity House from his survey of London architecture, giving as his reason¹ the smallness of its scale, which he considered unworthy of a public building, though he includes many other contemporary buildings of inferior design. To those, however, to whom



A Detail of the Centre Bay in the Main Façade.

¹ Pugin and Britton, *London Architecture*.



A Design for the Theatre at Birmingham, Coffee House, etc.
By Samuel Wyatt.

the charm of the late-eighteenth-century work appeals, this little building must remain something of a miniature masterpiece, excellent in its proportions, refined in its detail and delicate carving in low relief (executed by John Bacon, R.A.). One is struck by its fluency and ease of expression; the use of the order, though obviously decorative, is consistent—almost Gallic, one might say—in its lack of uneasiness; perhaps on this account it may seem too elegant in its Latinity to be thoroughly English; yet the idiom seems to trip more fluently than the earlier Palladian or the later strained appearance of the fully developed Hellenistic revival on English soil. Its scale, it is true, is small; but not too small for the London of 1790; and it certainly provides nowadays an interesting contrast with its gigantic modern neighbour. The interior proportions are as harmonious as those of the exterior, the plan being legitimately expressed in the elevation with its slightly projecting wings. Within, a direct vista leads through the entrance hall to

the elegant semicircular staircase and landing (known in the house, by the way, as the "quarter-deck"), leading to a finely appointed Court room, the whole planned with a directness and spaciousness within its limited area which are a tribute to the genius of the architect, whether Samuel or James. Whether James had a hand in the design or not must remain rather an undecided point; of Samuel's other works, Doddington Hall, Cheshire (1777-80), is a plain and somewhat uninteresting façade, possessing a three-light motive which is again repeated in the Commissioner's house in the dockyard, Portsmouth. There is, however, in the British Museum a "Design for the front of the Theatre at Birmingham, Coffee-house, etc.," which rather turns the scale in favour of Samuel being the architect. This design bears a resemblance to Trinity House in its composition—an Ionic colonnade in the centre, with slightly projecting wings, three-light windows, and segmental arches below. Not only are the Ionic caps as sketched,



A View across the First Floor Landing. The "Quarter Deck."



The Main Vestibule on the Ground Floor looking towards the Staircase.



A Detail of the Main Staircase from the Ground Floor.

similar to those of Trinity House, but the architrave to the order also is omitted. On the evidence of this design—the building was apparently burnt down in 1792—there seems to be no reason why the authorship of Trinity House should not be ascribed to Samuel as well.

The very elegance of the façade has a certain piquancy in its position on Tower Hill and in its character as the home of the bluff sea captains who continued the tradition of a medieval mariners' guild. Nevertheless, there is something trim and ship-shape about its appearance, both externally and internally, which well befits its occupation. Like a well-built ship of the sailing days, there is nothing superfluous—architecturally—in its ornamentation or badly fitting in its structure; all seems neatly and accurately jointed together as, for example, the ingenious dovetailing of the lower mouldings of the balustrade with the pilaster bases. The omission of the architrave to the order here, too,

is in perfect taste; its addition would, even by the addition of a few horizontal mouldings, have overbalanced the lightness of the general character.

For the visitor, however, to Trinity House there is much of interest beyond the actual architecture. Here are a fascinating collection of fine old nautical globes, furniture of the period, old prints, and lighthouse models showing the development of the lighthouse from the early days of the Corporation to modern times.

It is a far cry from Tower Hill to Eddystone or Skerryvore, North Foreland, or the Lizard; and those who, approaching the white cliffs of England from up-Channel or from the broad Atlantic, peering through the mist, watch the warning lights flash from their guardian towers, or from the tossing, red-painted lightship, little connect their organization with the ancient and honourable Guild of the Trinity, functioning in a miniature masterpiece of the English Classic School on Tower Hill.



The Court Room on the First Floor.

The Stockport War Memorial.

Designed by Halliday & Agate.

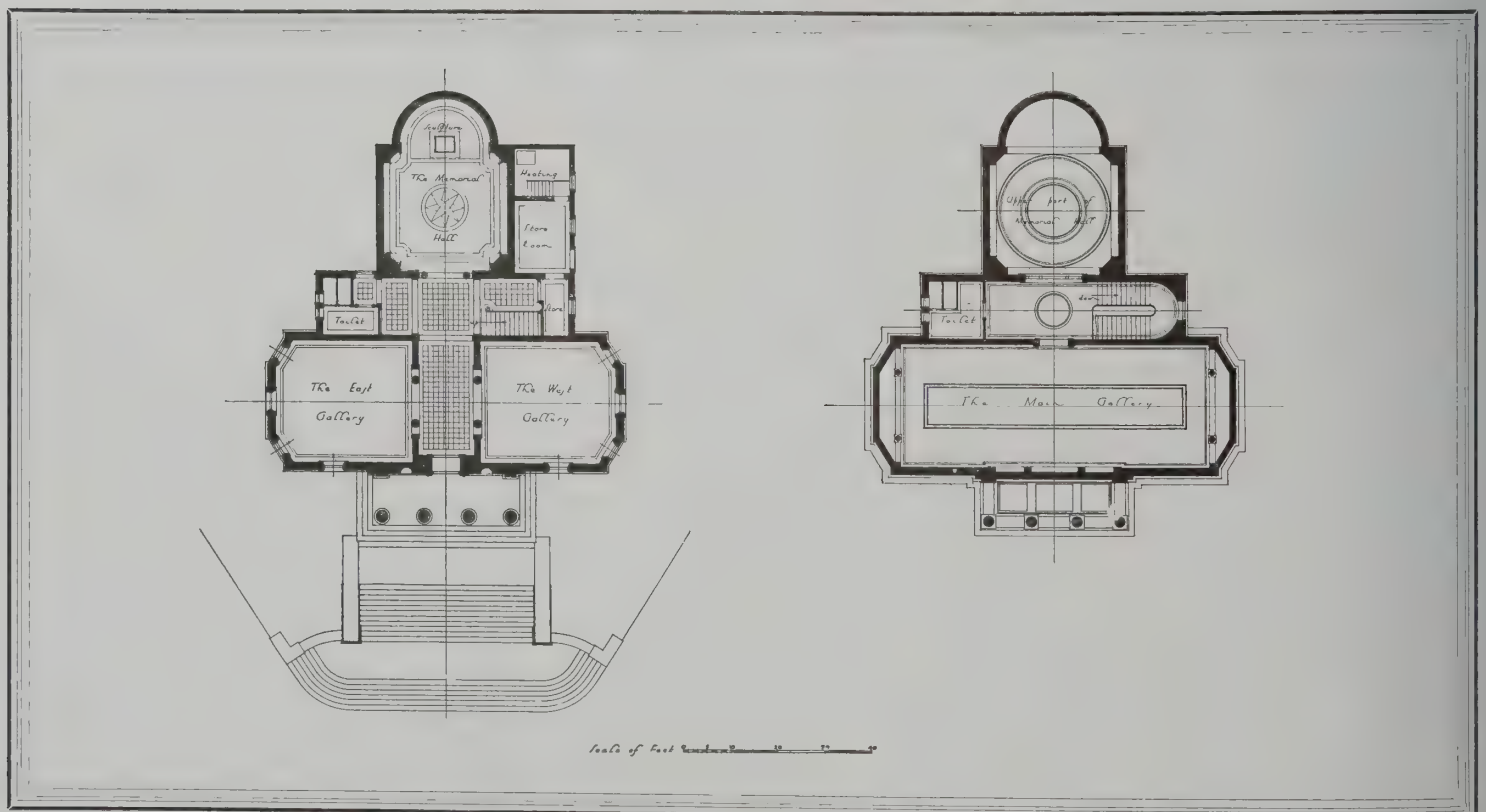
The War Memorial is situated on the site of the old Stockport Grammar School at the corner of two main roads. The site, which was given by the trustees of the late Mr. Samuel Kay, J.P., of Stockport, has an elevation of some 15 ft. above the level of the roads. This has afforded the building a



commanding position and an opportunity for the provision of a spacious flight of approach steps. The cost of the War Memorial was raised by voluntary subscriptions from all sections of the public in Stockport, and the building was handed over to the Municipal Authority free from debt.

THE ENTRANCE

DOORWAY.



PLANS OF THE GROUND AND FIRST FLOORS.

THE STOCKPORT WAR MEMORIAL.



Plate III.

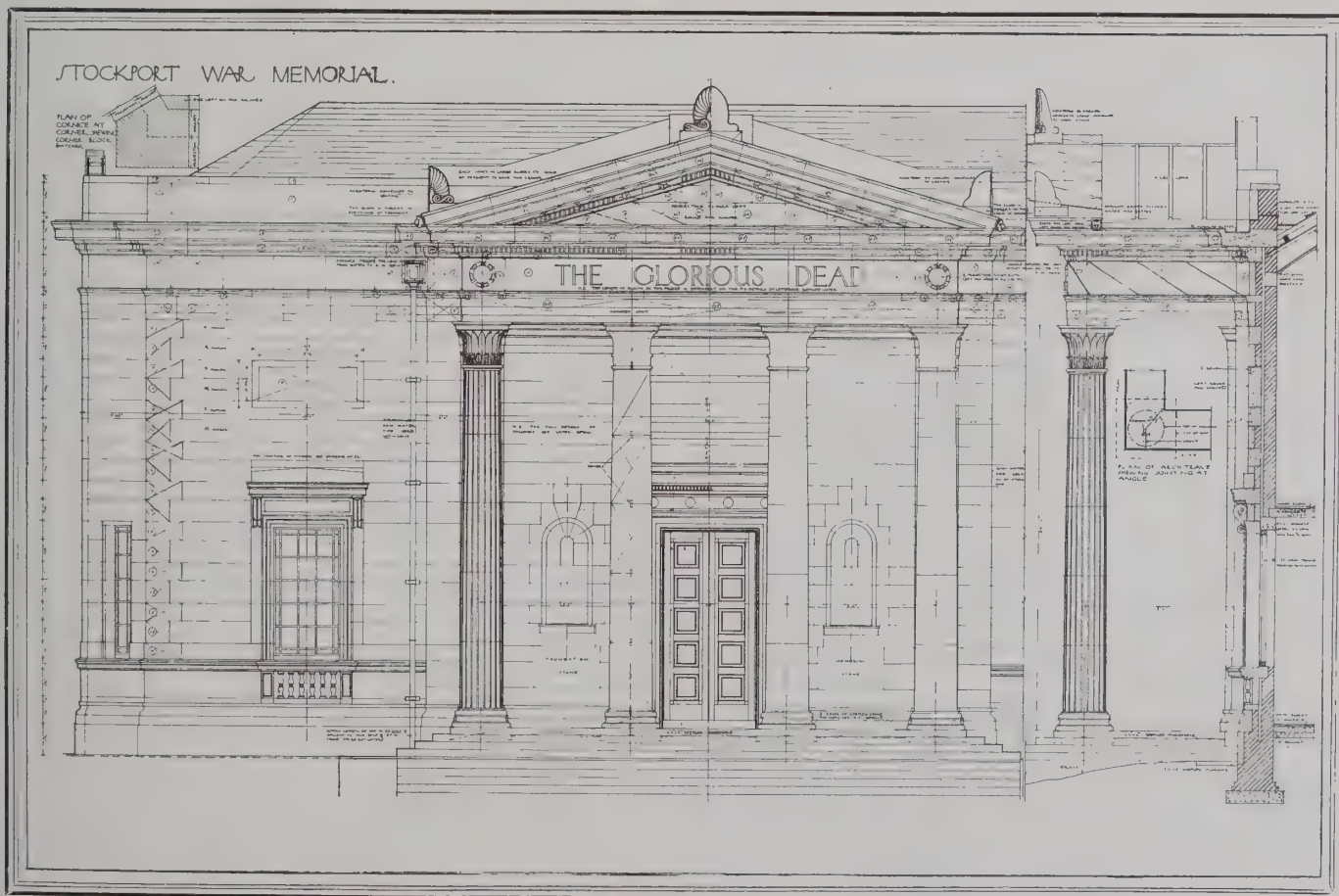
March 1927.

A VIEW FROM THE WEST.

Halliday & Agate, Architects.



THE MAIN FRONT.



A WORKING DRAWING OF THE NORTH ELEVATION.



THE ROLL OF HONOUR.

The marble lining of the memorial hall is chiefly of Mazzano, with skirting and benches of Tinos and cornice of statuary white marble, of which the panels containing the names of the 2,300 fallen are also formed. At the entrance of the memorial hall are



THE MEMORIAL HALL.

two Cipollino monolithic columns with bronze caps and bases. The sculpture, of white marble, has an outline which is quite architectural in its form. Great care was taken by both architects and sculptor in the proportioning of the group and the apse in which it stands.

LOOKING TOWARDS THE ENTRANCE HALL.



THE MEMORIAL HALL, FROM THE ENTRANCE HALL.

The building consists primarily of the Memorial Hall, in the apse of which, on the line of the vista from the entrance doorway, is placed the memorial group of sculpture by Gilbert Ledward. On each side of the entrance hall is a small exhibition gallery, and on the first

THE APSE IN THE
MEMORIAL HALL

floor is a picture gallery. The memorial hall is lighted solely from a circular eye at the top of the dome (by night from a ring of concealed lighting at the springing of the dome), which has been carefully calculated to give the most satisfactory lighting for Mr. Ledward's marble group.

AND THE GROUP
OF SCULPTURE.

Transport House, Smith Square, Westminster.

Designed by Culpin & Bowers.

With Photographs by H. J. French.

With the building of Transport House, and the commencement of its neighbour designed by Mr. Morley Horder, Smith Square begins to regain the formality it possessed before its southern half was razed by the L.C.C. Millbank improvement scheme.

The first portion of the building illustrated has been built by the Transport and General Workers' Union as their London headquarters, and is situate at the corner of Dean Bradley Street. It was originally designed as a self-contained entity, but at a late stage of construction a large extension, to house various allied interests, was decided upon and the new work has now been commenced.

The elevations express an endeavour to harmonize with the

traditions of the district, and have been described as "steel-framed Georgian." They are mainly in bricks with red rubber dressings, and are influenced as regards height of cornice by the requirements of the freeholders, who prohibited a slight break through the main cornice which it was desired to introduce at the angle. The entrance is emphasized by the use of Portland stone.

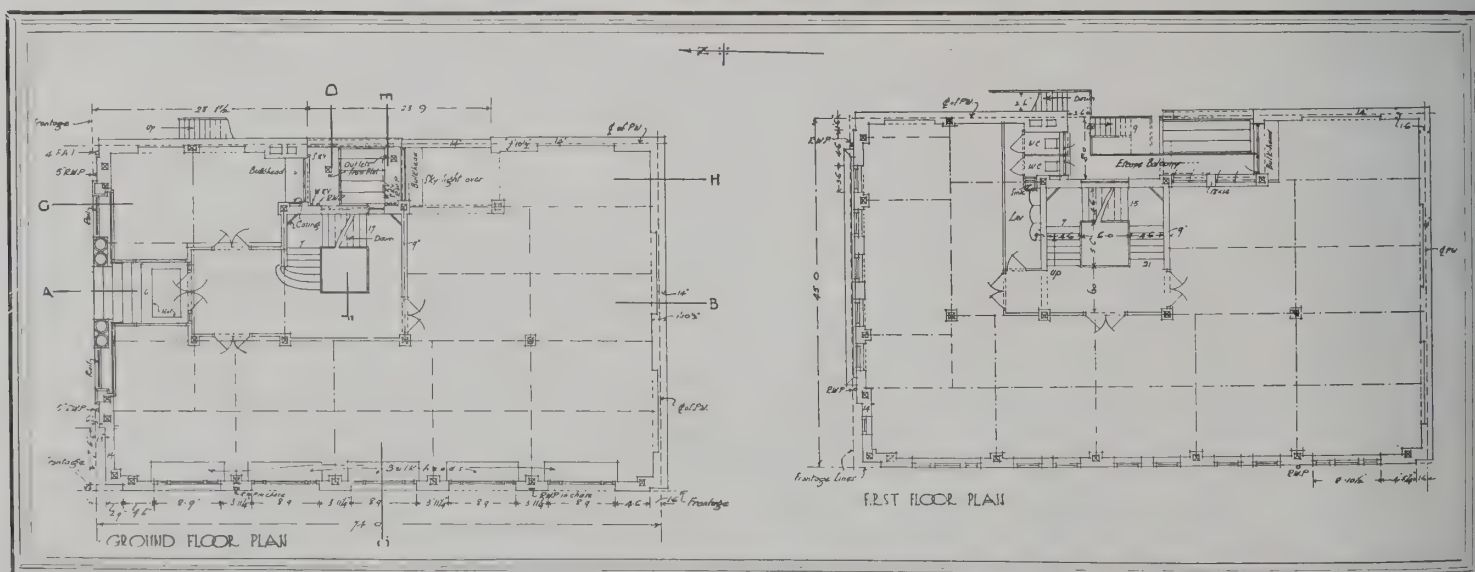
As will be seen from the plans, a corridor has been cut through to link up the staircases and lifts of the existing and the new buildings, the first of which houses the heating installation of the entire scheme.

The second portion will be ten stories high, steel-framed throughout, and is to include a public hall on the ground floor with a council chamber above for conferences, etc.

FROM



SMITH SQUARE.



PLANS OF THE GROUND AND FIRST FLOORS.

TRANSPORT HOUSE.

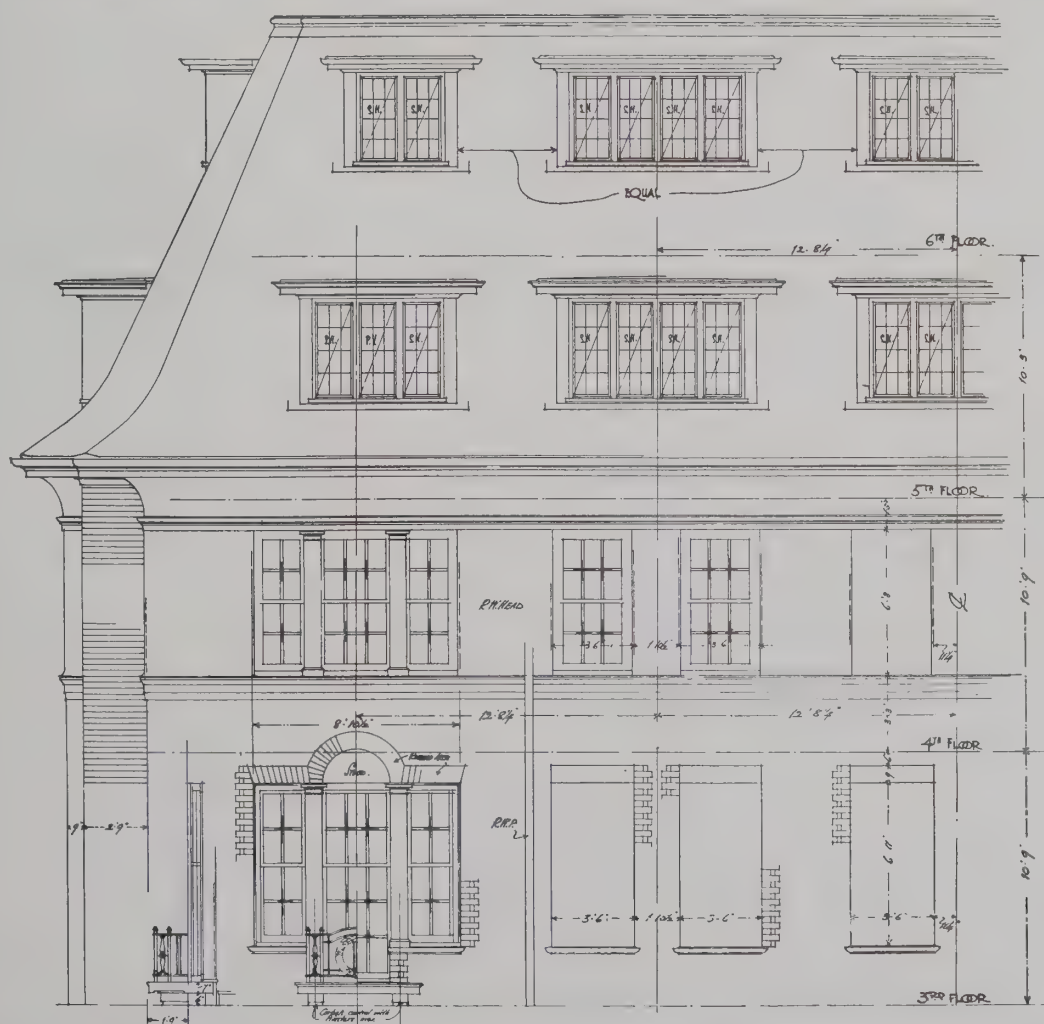


Plate IV.

March 1927.

A VIEW OF THE DEAN BRADLEY STREET FRONT.

Culpin & Bowers, Architects.

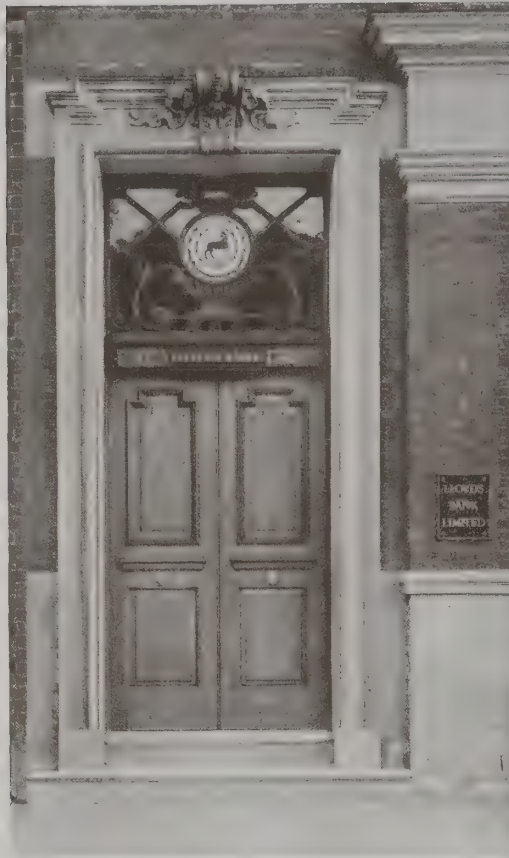


A DETAIL OF THE UPPER PART OF THE DEAN BRADLEY STREET FRONT.

Six Small Banks *for Lloyds Bank.*

Designed by T. M. Wilson.

This bank was built some two or three years ago in High Street, Stratford. The front is a perfectly flat one with breaks in the upper part combining a vertical treatment over the two doorways with a horizontal treatment between. The doorways are of oak. The fanlights over are also



of oak with some carving on the mouldings and with the bank's coat of arms in the centre in gilt and black. The fanlights were made, carved, and gilded by Mr. J. Armitage.

The interior walls and pilasters are painted, and the woodwork is of mahogany.

THE ENTRANCE
DOOR OF THE

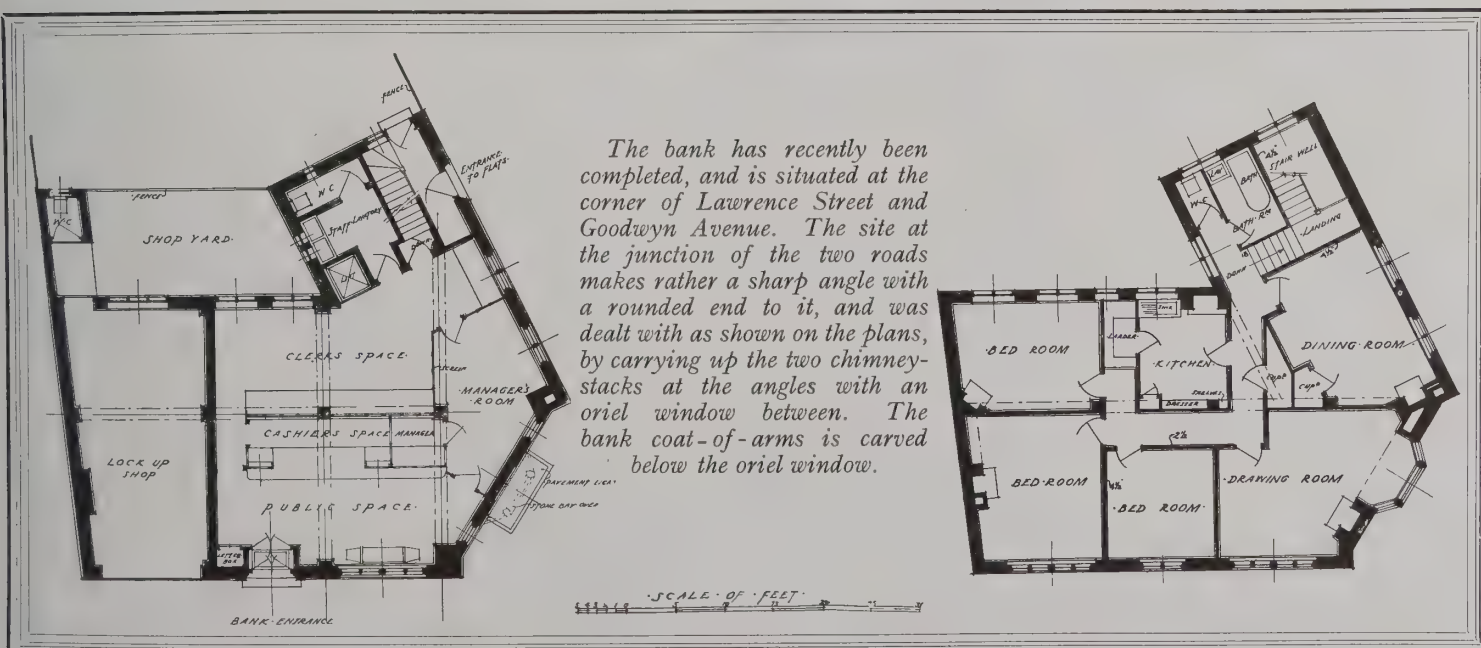
STRATFORD EAST
BRANCH.



AT WANTAGE.



THE MILL HILL BRANCH.



PLANS OF THE GROUND AND FIRST FLOORS.



AT EDGWARE.

This bank was built about four years ago on a site made vacant by a fire. Though it has a somewhat narrow frontage to Whitechapel High Street, it widens out and extends some distance back. The Whitechapel branch of Lloyds Bank is a large one and the accommodation provides for a

THE
EASTERN BRANCH

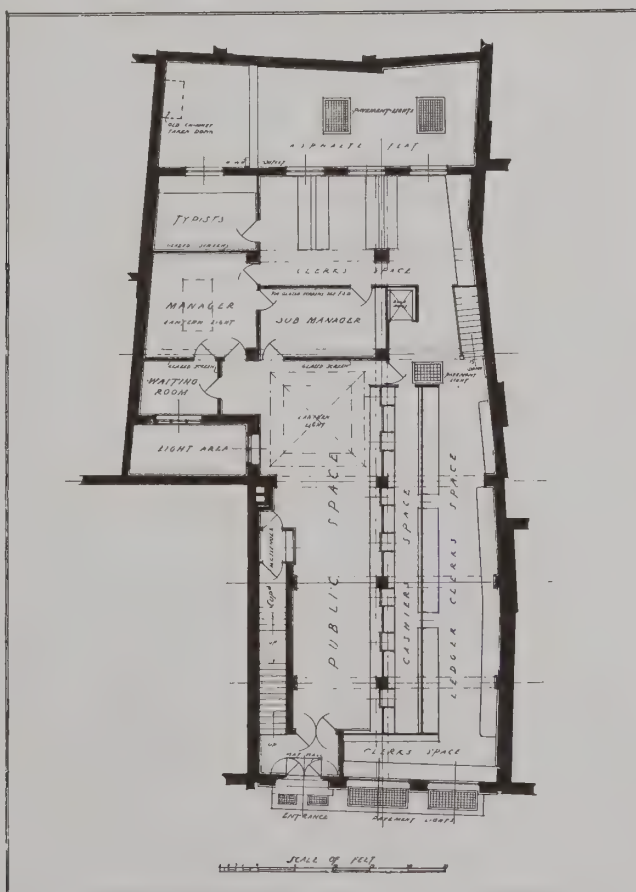
large staff. The subsoil was gravel ballast some distance down from the surface; the site evidently had been used as a gravel pit and filled in again with loose filling; this entailed deep foundations with a considerable amount of steel reinforcement in them. It was not desired to have more than one

AT
WHITECHAPEL.



AT BOURNE END.

storey above the bank premises excepting for a floor in the roof for the accommodation of the bank messenger; it was therefore essential to keep the scale of the front elevation large enough not to be dwarfed by the buildings on either side. The ground-floor storey is of



THE GROUND-FLOOR PLAN OF THE

Aberdeen granite, with a black granite plinth and polished black granite architrave and cornice to the entrance doorway. The upper part is of red facing bricks, with an Italian tile roof, the back roofs being of concrete covered with asphalt.

EASTERN BRANCH AT WHITECHAPEL.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.

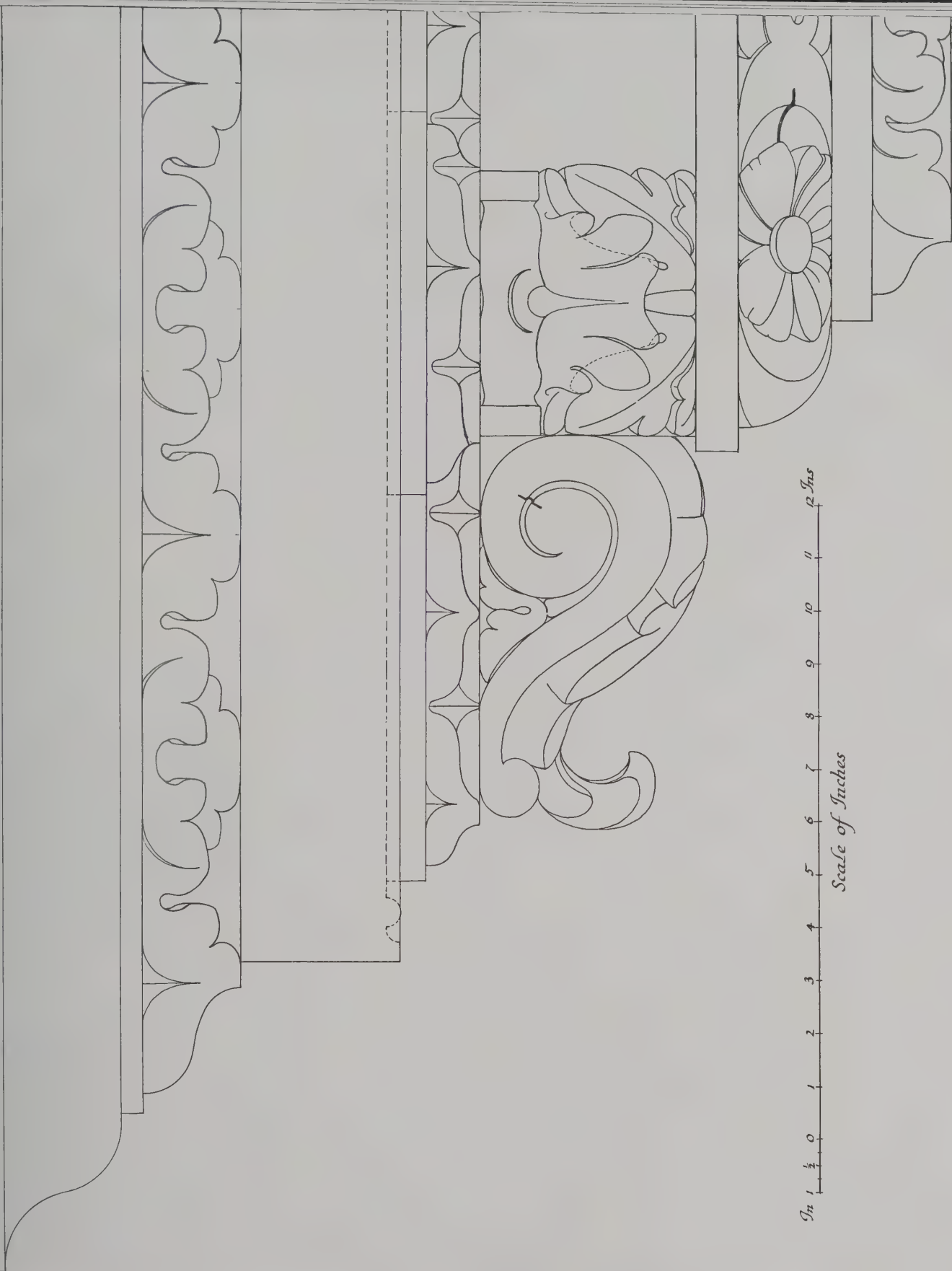
Rutland Lodge, Petersham, Surrey.¹

By Tunstall Small & Christopher Woodbridge.



THE MAIN CORNICE.

Photographs and Measured Drawings of the Front Elevation, Entrance Gates, and the Entrance Door were published in last month's issue of THE ARCHITECTURAL REVIEW.



$\frac{1}{2}$ 1 2 3 4 5 6 7 8 9 10 11 12 Ins
 Scale of Inches

RUTLAND LODGE | PETERSHAM | *Detail of External Main Cornice*

A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.

Tallis's *London Street Views.*

XXXIII—Leadenhall Street.



EAST INDIA HOUSE AND PART OF LEADENHALL STREET.

EAST INDIA HOUSE AND PART OF LEADENHALL STREET.

IN spite of the two churches which it possesses, Leadenhall Street has changed out of all knowledge since Tallis produced this elevation of its shops and other buildings. Vast piles of chambers and offices have arisen in place of the old-fashioned structures with which it was formerly filled, and when the East India House was demolished the last link with even so relatively late a period as the eighteenth century was snapped. The name of the thoroughfare is derived from that Leaden Hall, once the property of Sir Hugh Nevill, and afterwards of the City itself, of which data is extant from so early a period as 1320. The market established here about twenty-five years later gave the street a specially mercantile air, an air which it has, in spite of so many architectural and other changes, never lost; while the market itself still exists, a direct descendant of the one where our ancestors bought, or sold, livestock when Edward III was king.

Leadenhall Street stretches from Bishopsgate and Gracechurch Streets to Aldgate Pump, and is a direct continuation east of Cornhill, thus forming a portion of that direct route which, beginning in the far west as Goldhawk Road, reaches to the far east as Bow Road, and embraces such diverse thoroughfares as the Bayswater Road and Oxford Street, Holborn, Cheapside, and the Whitechapel Road. It is thus an integral part of that main artery (running west to east, if an artery can be said to run) of London.

Beginning it at its south-west end, where it joins Gracechurch Street, we shall be following the correct numbering of its houses, and shall, between Nos. 6 and 7, come to the entrance of the famous poultry market of which I have spoken. A little farther, Nos. 8 and 10 are worth remarking because of their quaint windows and semicircular fronts, the former being the premises of Parbury & Co., the booksellers. But it is the long and imposing frontage of the East India House, bounded by the little India House Court on the west, and Lime Street on the east, which once dominated this portion of the street. The East India House had originally been erected here in 1726, but its later appearance, as here seen, was due to the designs of R. Jupp in 1799, and the subsequent additions and alterations made by C. R. Cockerell and Wilkins. The sculpture in the pediment was the work of the younger Bacon. Walpole, in one of his letters, anticipates a period when all this should have disappeared, as it actually did in 1862; and to-day we forget the nabobs who ruled here, in the fact that Charles Lamb was for thirty-odd years a clerk in the House (as were Hoole of "Tasso" fame, and James Mill), who has left us in *Elia* a famous essay on it.

Lime Street, supposed to be so called from the selling of lime there, as Stow tells us, comes next, and beyond are some of the ancient houses which had survived till Tallis's day. Continuing on the third row of elevations from the top, we reach Billiter Street (formerly Lane), which originally went by the name of Belzettar's Lane, having taken its title from the first owner and builder here, according to Stow, although it seems more probable

that it was from the fact that bell-founders formerly affected it. In Strype's time the lane was but a mean one, which he thought a pity, considering its central and important position. Beyond is the East India Dock House, with the little Sugar Loaf Court running by it, a turning earlier called Sprinckle Alley, while two doors off was the Jews' Synagogue. Three small outlets, Hand and Pen Court, under No. 61; Hartshorn Alley, under No. 66; and Black Raven Court, under No. 68, break the subsequent row of buildings which are otherwise not notable architecturally or otherwise.

Reversing the elevations, and again beginning at the west end of the north side of the thoroughfare, we are at No. 158, at the corner of Bishopsgate Street. The next-door shop has a special interest, for it was that of Messrs. Norie and Wilson which Dickens annexed as the home of Sol Gills, in *Dombey and Son*, and had at one time a little wooden midshipman fixed in front of the first-floor central window. By the way, the offices of Mr. Dombey were "just round the corner" from the East India House, perhaps in Billiter Street. Farther on from Sol Gills' old shop is the Bull Inn, at No. 150; while Shaft Alley runs under No. 133. Its name conveniently brings us to the church of St. Andrew Undershaft, at the corner of St. Mary Axe (another Dickensian locality inasmuch as in it was the Golden Axe tavern extolled by Dick Swiveller, as well as the offices of Pubsey & Co., with old Riah in command, as readers of *Our Mutual Friend* will remember.

The church of St. Andrew Undershaft, so called because a pole used to be set up before it for May Day celebrations (the shaft was probably kept in the alley mentioned), dates from 1523 and is a late example of the Perpendicular period. In it is the famous monument to John Stow, London's earliest systematic historian, but there is no space in which to enlarge on the many interesting features and associations of this ancient structure.

A little way beyond will be seen the East India warehouses, at No. 108, and after passing a turning called Booker's Gardens, under No. 93, and a group of obviously early houses, we come to St. Catherine (or as now spelt Katherine) Cree, at the corner of the lane bearing its name, Cree being a shortened form of Christ Church. The original structure, which Stow describes, was demolished in 1628, and the present one was consecrated by Laud in the January of 1631. Here was carried on that elaborate ritual which did so much to bring about the archbishop's downfall. It is said that Inigo Jones was the architect of the church, but there appears to be no evidence supporting this. In any case the interior is remarkable, and an extremely interesting example of architectural ingenuity; the east window, the upper portion of which is a catherine wheel, is very attractive. Another legend about the old church is that Holbein was buried here, but although Strype mentions this as having been told him, Stow, who would have been more likely to know, says nothing on the subject.

E. BERESFORD CHANCELLOR.



A PLAN OF LEADENHALL STREET AND THE SURROUNDING DISTRICT.

Exhibitions.

ROYAL ACADEMY OF ARTS, Piccadilly, W.—The exhibition of Flemish and Belgian art—1300 to 1900—was very impressive, and all artists and those who really care about art rejoiced at the opportunity of seeing so many splendid works gathered together in one exhibition. Surely there has never before been any exhibition of a similar nature which could compare with it.

The amazing ability of those early Flemish painters, and their perfect craftsmanship, can be appreciated by anyone; no particular artistic training is required in order to do so; but there are many other qualities which the practising artist appreciates, such as the permanence of the colours, the beauty of their surfaces, and the calm atmosphere that pervades them, which no cleverness invades.

Many people will be saying and thinking "What a splendid thing this exhibition is; it will bring us all back to sanity!" That is to say, turn us from modern art. But when we get back to, say, Brueghel, we find that he and others, such as Mabuse, had aims very similar to modern artists; that is, to represent directly what they think about things rather than to elaborately copy them. The matter with a great many moderns is—that they have nothing particular to say, but hope by a peculiar or eccentric manner of saying it that this will do instead. If an artist feels intensely the beauty of an early morning, and is able to convey it in a painting (as Brueghel has done in "The Fall of Icarus"), the method he uses is not as important as the fact that he conveys to the spectator something of what he felt about it.

Then take Mabuse's "Saint Francis Renouncing the World" (168). Here we have the saint depicted in three different episodes in the same picture. We see him unrobing while a servant brings him a pilgrim's dress; then we see him a little to the right venturing forth as a pilgrim, an ecstatic expression on his face, and in the top right-hand corner we see him in a wood, being savagely attacked by robbers.

It will be interesting to see what kind of a crop this exhibition will bring forth, and whether many incipient Old Masters will appear at the forthcoming shows. But painters must resist the temptation to believe that a mere tea-tray-like surface will be their means of salvation.

In other galleries at the Royal Academy were exhibitions of the works of the late Sir Hamo Thornycroft and the late Mr. Derwent Wood.

The collection of Mr. Derwent Wood's works revealed him as a particularly good modeller of portrait busts. Only in a collection like this, where works have been lent from various scattered sources, could a proper estimate of his position be made.

There were many statues, statuettes, groups, and portraits. As a modeller of portraits, where character and interesting drawing are the chief charms, Mr. Derwent Wood was most successful. His appreciation of character, his ability to bring out something that was fine and noble, make these portraits interesting and pleasurable things to live with. One perceives living, sensitive individuals behind them; minor modellings, which give subtleties of expression, all skilfully contribute to a general impression which is obtained without the slightest element of caricature.

The bronze busts of Mr. Walter Sickert and Mr. Alexander Jamieson are probably as good as anything Mr. Wood ever did. Mr. Sickert, with his slightly mischievous smile, is brought clearly before us in the flexible modelling of his portrait; and that of Mr. Alexander Jamieson, with its flat and rather blankly expressionless modelling, is amusingly like a Donatello.

One of the things to be noted in Mr. Derwent Wood's work is his appreciation of the individuality of the clothes, collars, and ties worn by his sitters; he recognized that these become part of the character of an individual. But some painters and sculptors have no idea of this; any old collar or tie they think will do; and as for the lapels of coats, they often look as if some child had fashioned them out of dough. But this was not the case with Mr. Wood; they are very full of character, and where a sitter was known to one, one might still recognize a friend by his collar and tie, the cut of his coat, and the general set of his shoulders even when the face was blocked out.

Sir Hamo Thornycroft's works differ from Mr. Derwent Wood's in that they are more classical, and a glance round his exhibition

reminds one of the dusty antiques in a room at a school of art. Behind it is a rule-of-thumb kind of recipe for beauty in which character plays no part; everything is more or less standardized. There are few surprises, even in his portrait busts, which are carried out in a rather formal way; unlike Mr. Wood, he made no attempt to seize fleeting expressions.

THE BEAUX ARTS GALLERY, 1 Bruton Place, Bruton Street, W.1.—The seventh exhibition of pictures and sculpture by "The Seven and Five Society" was held in this gallery.

The foreword of the catalogue says, among other things, "Painting is not now for eternity, it is the expression of the moment, and each moment will bring its own new expression." If this is so, a picture by one of this group should be removed from the wall almost before it has been hung, and we should have no use whatever for a painting that was done yesterday. Another part of the foreword says, "Every minute our standard should be renewed, and the fact that the wind is in the east may be sufficient grounds to change us from being vegetarians to being carnivorous." Isn't this rather a hopeless attitude? Can anything be done without conviction, and can a standard be a standard if it can be changed or renewed every minute? A dictionary definition of standard is, "Fixed in quality or value," and this is the generally accepted meaning of the word.

It must be difficult for members of the society to tell when a picture is worth hanging or not, as their views on art must be changing all the time. But, of course, no member really subscribes to any such sentiments as I have quoted; they are merely slogans like "Not a penny off the pay, not an hour on the day!" It would be much better if these artists painted with all the conviction of which they are capable and then let their works declare their worth.

As for the exhibits themselves, they comprise nearly all the kinds of styles which one encounters at any other "modern" show; here and there some of the more daring incline a little more to the left than the London Group.

One of the best pictures shown was "Antonio de Gandarillas" (43), by Mr. Christopher Wood, a portrait which would not have looked out of place in the Royal Academy, and yet is quite modern in the sense that oil paint is used as material for modelling in rather than painting; it has volume (a word beloved by all the groups), and is definite in drawing, yet not to such an extent as to cause loss of elasticity, and is, I should say, a good likeness.

Miss Pearson-Righetti's works are interesting; she has a decided method, which consists of a groundwork of cool tones glazed over with dilutions of rather hot colour (something in the manner of the grainer), the dilution being wiped off here and there, leaving hard edges so as to accentuate the design. Her work is rich in colour (though sometimes rather hot and stuffy; "foxy," the academicians of a previous generation used to call it) and is well designed. Her "The Museum, Vicenza" (20) shows the most successful use of her method; its sharply defined drawing and rather exaggerated perspective make a noticeable pictorial arrangement.

Mr. Fedorovitch has not succeeded in investing with interest the rather dreary objects of which his two still-lives are composed: a metal lemon squeezer and some other things. A group consisting of a drainpipe and a brick might be amusing or interesting, but to justify such a group a painter must make it so.

Mr. Claude Flight's works seem too much merely affairs of compasses and set-squares to have much individual feeling in them or to inspire any enthusiasm.

Among the painters who seek to interest more by suggestion than by definite statement are Mr. Ivon Hitchens, Mr. Ben Nicholson, and some few others. The weakness of their position is this: that they only hint at things which a more representational artist would state definitely; they whisper where others speak clearly. One can understand a school of painters, however mistaken they may be, trying to invent new shapes, but to feebly express old ones is handicapping yourself unnecessarily and giving trouble to the observer; in fact, the observer has to do the work which the artist ought to have done himself.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
MARCH
1927

What the Building Said.

X.—*In the Strand* (III).

By A. Trystan Edwards.

I WALKED on until I came to Aldwych, and there, in front of me, I saw two noble domes—the one belonging to the Gaiety Theatre, and the other to the distinguished building occupied by the *Morning Post*. “How-do-you-do, domes?” I said. “Very well indeed, thank you!” they replied in unison.

“And are you really getting on quite well together?” I said, addressing myself this time to the Gaiety Theatre.

“Well, to tell you the truth,” said that building, “when my *vis-à-vis* of the *Morning Post* first arrived on the scene I was perfectly furious, because I thought the other dome was a direct challenge to myself, but, do you know, I am now quite reconciled to it. In fact, it is no secret that we are on terms of great affection.”

“How has that come about?” I asked.

“In this way,” replied the Gaiety Theatre. “I began by thinking that the other dome, in association with myself, would have comprised a duality, and that attention would have oscillated between us with the result that we would both suffer through the fact that there would be a lack of unity in any picture containing us both. And, indeed, if the *Morning Post* building had been directly adjacent to myself I should have felt its conflict very keenly. As it is, however, the two tower-like forms are really terminals to a single street, and as such they may be regarded as constituting a grand gateway to Aldwych, the entrance to which street being itself the central architectural feature that dominates and gives unity to the composition.”

“It was very clever of you,” I said, “to arrive at that conclusion, and I wish that other architectural conflicts could be settled so satisfactorily. I congratulate you most heartily.”

I turned round and looked at the other side of the street, and I saw a very elaborate and highly-decorated terra-cotta building which, in spite of its obvious costliness, seemed not altogether happy. It was the Refuge Assurance Building, and it said to me:

“I do hate being in this place. In the first instance, nobody can ever see me properly because of the crowds of ridiculous buses which obstruct the view of the lower part of my façade.”

“Now, that is where I obviously score over you,” interposed Horne’s, the new building opposite. “I don’t care how much traffic there is in the street, because my façade is so designed that the main part of its composition above the mezzanine is lifted well beyond the reach of the buses. I am really sorry for those old buildings which sit, as it were, right down in the street, and in consequence are half smothered by vehicular traffic. But I, you see, am very modern. I thought it all out beforehand, and I decided that the best thing would be to have my façade in two definite stages, the lower stage just a little higher

than the tallest vehicles, and then the upper stage, or façade proper, which constitutes a coherent pattern by itself, is always visible in its entirety.”

“You appear to take your modernity very seriously,” I said, “and I quite agree with you that you present a novel appearance. I notice that you have no cornices. Can you explain the reason for this omission?”

“Well, of course,” replied Horne’s; “a cornice, you ought to know, is quite out-of-date and belongs to the old cast-off styles. No ferro-concrete building that knew its own mind would dream of going in for a cornice. But please don’t imagine that I lack a suitable formal emphasis at my upper extremity. My receding attic is, in itself, a clear indication that my façade is coming to a conclusion at that point, and if any further evidence is required it will be found in the semicircular arches which crown the upper windows in the tall bastion-like projections which separate my façade into its principal vertical divisions. Again, I would have you note that my windows are all of normal size, and I have not pretended, as so many new shops do, that my rooms are bigger than they actually are.”

“Nor have I,” retorted the building opposite. “I also have windows of ordinary size, but this does not prevent me from having a façade of quite extraordinary interest.”

“Extraordinary interest,” indeed,” retorted Horne’s. “What you are suffering from is an inferiority complex.”

“What is that?” replied the other.

“Don’t you even know what an inferiority complex is? You evidently haven’t studied psycho-analysis, or you would be aware that the people suffering from inferiority complexes wish to make themselves seem more important than they are, for the simple reason that they are afraid that unless they assert themselves emphatically nobody is likely to accept their claims. In your inmost being you realize that you are by no means comparable to Somerset House, which is on your left. This inferiority is distasteful to you and you try to disguise it from yourself by appearing extremely aggressive. I can see that I shall have to psycho-analyse you. Now, in the first place, tell me what are your dreams, for if you do not know it I must inform you that the psycho-analyst attaches far more importance to your dreams than to anything that you may think or say in your waking moments.”

“Is that really so? Well, the other day I dreamed—”

“Oh, you have day-dreams as well, do you? That is very important. But then day-dreams come in another category. Let me first hear about your ordinary dreams which you have at night time. I shall then, perhaps, be able to remove your complexes.”



The *Morning Post*.

The Gaiety Theatre.

“... And are you really getting on quite well together?” I said, addressing myself this time to the Gaiety Theatre. “Well, to tell you the truth,” said the building, “when my *vis-à-vis* of the *Morning Post* arrived on the scene I was perfectly furious, because I thought the other dome was a direct challenge to myself, but, do you know, I am now quite reconciled to it. In fact, it is no secret that we are on terms of great affection.”



The Refuge Assurance Building. Somerset House.

... It was the Refuge Assurance Building, and it said to me: "I do hate being in this place. In the first instance, nobody can ever see me properly because of the crowds of ridiculous buses which obstruct the view of the lower part of my façade."

"But supposing I don't want to have my complexes removed?" replied the other.

"Tut, tut, you must," said Horne's. "It is most unhealthy to leave them in."

"But what is a complex, anyway?"

"A complex, let me explain, is the result of a repression, an unfulfilled wish that sinks into the subconscious and there rankles. For instance, the Bush building a little farther down the street is now suffering from a fearful repression. Coming straight from God's Own Country it conceived the ambition to have an enormous cupola by means of which it would altogether dominate London. But what happened? Circumstances arose which prevented that cupola from being built. And now the Bush building has two alternatives. It can either day-dream and keep on pretending to itself it already has a cupola, so big that St. Paul's and all the other principal buildings of London look silly in comparison, or else the repressed wish is relegated to its subconscious self and there secretly works poison in its mentality. So let that be a warning to you. 'Have the complexes out at once,' is my motto. In the case of the Bush building, the cure would be to convince it by logic that it is quite unnecessary for a commercial building to have a large cupola at all, and thus it would become reconciled to its present status. But in your case, I fear, processes of argumentative persuasion will not alone suffice to cure your ailment, for they may require to be supplemented by a surgical operation."

"Oh, please don't say that," the Refuge Assurance Building expostulated in frightened tones.

"Well, we'll see about it," replied Horne's. "But first let me interpret your dreams."

The Refuge Assurance Building paused a little and then began: "A few nights ago I dreamed that the whole of the Strand consisted of terra-cotta buildings like myself, bedecked with numerous little columns and scrolls and broken pediments, and their roofs were bristling with tall chimneys, gables, and turrets."



Horne's.

"Now, that is where I obviously score over you," interposed Horne's, the very modern building opposite. "I don't care how much traffic there is in the street, because my façade is so designed that the main part of its composition above the mezzanine is lifted well beyond the reach of the traffic."

"That is not a dream, it's a nightmare. I can't cope with that," said Horne's. "Try again."

"On another occasion I dreamed that one summer's day I was sitting in my usual place in the Strand and you, from your corner opposite, said: 'Refuge Assurance Building, your ornate beauty altogether puts to shame my plain Puritanical visage.'"

"Good heavens!" interrupted Horne's, "the case is much worse than I thought. Your dreams take the form of dangerous hallucinations. I suspect your sanity. But pray proceed."

"And yet again I dreamed that Somerset House occupied the whole of London and I myself was only 6 in. high, and I was doing all I could to raise myself to the level of its plinth."

"Aha, at last we have it," replied Horne's, its face wreathed with smiles; "an inferiority complex, of course. Let me inform you what you have to do. At the present moment you have sixty-four columns and pilasters, seven tall, aggressive chimneys, six dormers, two flamboyant gables, one ornate bay window, and one turret with hipped roof and flèche. You imagine that Somerset House and the rest of us are impressed by this display. But that is just your error. You must cut off some of your excrescences and protrusions with which you seek to distract us, lower your roof and chimneys, and tidy yourself up generally."

"I won't do it," said the Refuge Assurance Building with determination. "I am quite satisfied with myself as I am."

"Oh!" exclaimed Horne's with horror expressed in its countenance. "This is a most deplorable instance of self-love, the Narcissus complex. I see that I must probe into your case still further. Now tell me confidentially, at an early period of your existence, did you ever—"

It was time for me to depart, so I was not destined to hear the result of the searching cross-examination which was to follow. But I could not help wishing that these buildings would not talk so much, for sometimes I am utterly distracted by their conversations.

NOTE.—This concludes the present series of articles on "What the Building Said."

Modern Details.

*A Notice Board at the Royal Institute of British Architects,
9 Conduit Street, London.*

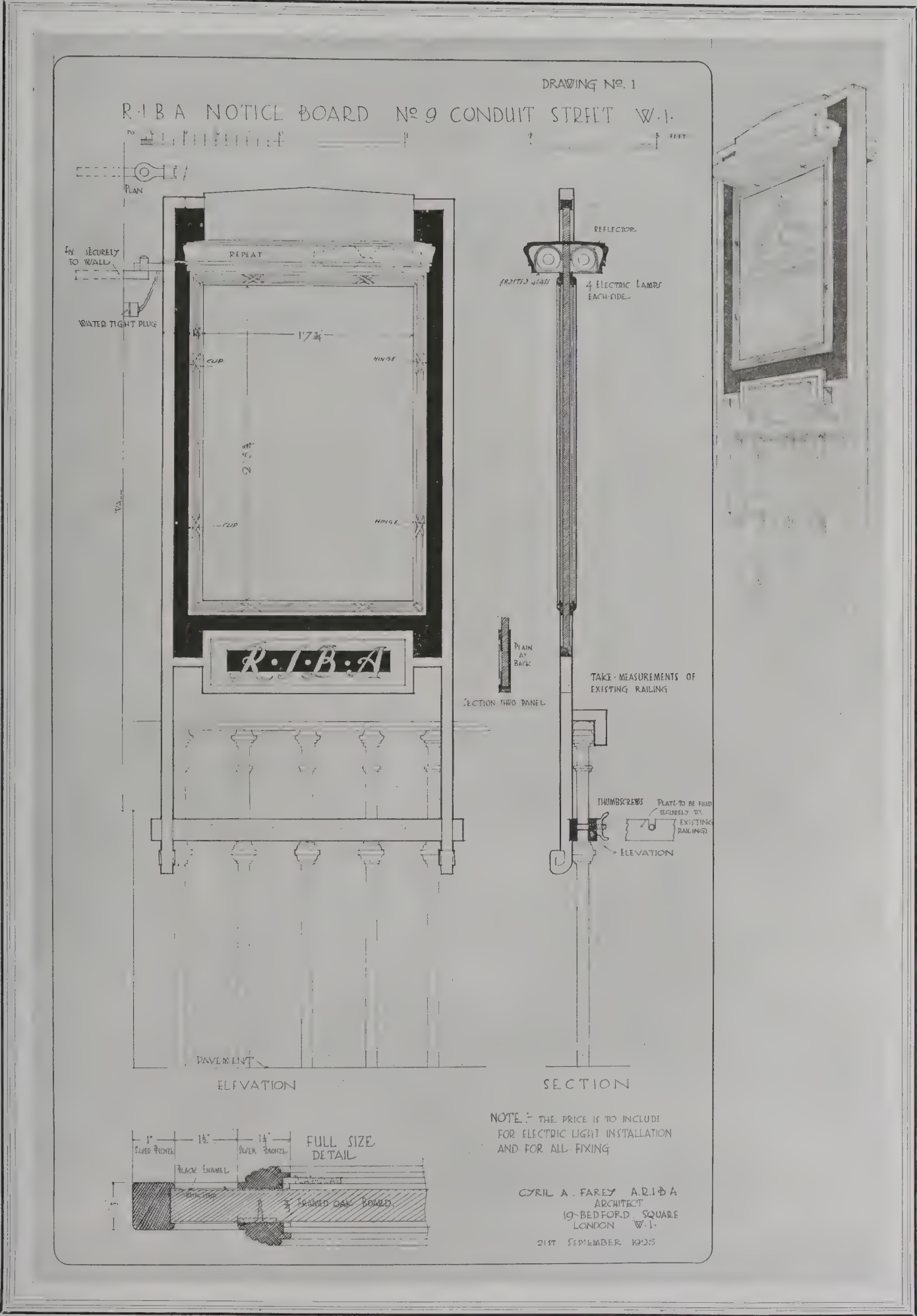
From a Design by Cyril A. Farey.



THE NOTICE BOARD.

Made in white bronze, heavily electro-plated, the exterior framing of the notice-board, though not solid, is of very heavy section, and one of the bars is used for encasing electrical wires.

The cornice, which is made of cast bronze, and which occurs on both sides of the board, is provided with a reflector and lamps for illuminating the printed notice. The metal frame on each side is hung on two hinges, and closes down on to a rubber fillet. The bright surface of the metal is relieved with ebony lacquer.



A WORKING DRAWING,
By Cyril A. Farey.

The Modern Movement in Continental Decoration.

VII.—*The Bedroom.*

By Silhouette.

HITHERTO in this series particular stress has been laid on characterization, the expression of modern ideals, and a general striving for something better, something more applicable to everyday requirements. Bedrooms, however, present somewhat different problems; they must incorporate the foregoing qualities, but atmosphere rather than characterization becomes the predominating feature. Colour is known to play a very important part in the stages immediately preceding and following the state of sleep, and in the same way the dispositions of masses of light and shade, hard contrasts, or unexpected forms may jar on a sensitive mind with serious results.

For these and other reasons the predominating principle underlying any successful scheme of bedroom decoration and furnishing should be to impart a somnolent placid atmosphere.

Stark severity is sometimes advocated, with plain white or light coloured walls, soft grey or fawn carpet, and unobtrusive furnishings; other designers rely on colour harmonies or have recourse to radial compositions suggestive of vastness and distance, but in them all can be detected a sense of placitude, an absence of conflict, a oneness, highly conducive to repose. The old style wallpaper, with its mathematical repetition of a wearisome pattern, was a blatant offender, stimulating the mind to unwanted arithmetical feats associated



1. The walls are plain white, as are the net curtains. The coverlet and velvet curtains are of a deep rich red. The cupboards are fitted with a roll-top desk style of sliding doors, stained a warm brown in harmony with that of the jointless flooring. Use is made of the cavity between the walls to house the curtain rods.

Architect: LE CORBUSIER.



2. The walls are distempered in a soft primrose colour, with dove-grey enamelled cupboards and woodwork. The carpet is of a soft fawn colour, and the chintz curtains are patterned in strong blue, white, and orange.

Designer: DJO BOURGEOIS.

with sheep in a fold and insomnia!

In violent contrast is the modern conception (Fig. 2) by Djo Bourgeois, with its plain but comfortable divan bed, low cupboards for storage of clothing, a few friendly books, a little writing desk, and a robust easy chair. This masculine room has soft primrose yellow walls, quite simply distempered, light oak furniture, dove grey enamelled cupboards and woodwork generally. The carpet is a soft fawn pile, and the chintz curtains are patterned in strong blue, white and orange.

Another man's apartment (Fig. 1) designed by Le Corbusier, has a widely disposed window across the angle of the room, the walls are plain white as are the net curtains, but the coverlet and heavy velvet curtains are in a deep rich red. The fitted cupboards have a roll-top desk style of sliding doors, stained a warm brown in harmony with that of the jointless flooring. The chairs and bedstead are in walnut and the other woodwork enamelled ivory white. An interesting but minor point is the use made of the cavity between the walls to house the curtain rods which are disposed within the cavity itself and thus reveal a clean line of demarcation between the curtains and the inner wall above.

Ruhlmann has devised an interesting interior (Fig. 6), which makes use of definite lines in the composition. The paintwork and hangings are in a scheme of bluey-grey, the furniture in amboyna wood with ivory inlays, a carpet

importance of these fundamental considerations; otherwise it would get nowhere.

Taking them all for granted, the editors decided to start the half century with a special study of townscape; that is, on the visual implications of our present town-planning efforts. This journal has already devoted much space to certain aspects of the same subject; has tried to regain Westminster, the area round St. Paul's, the area round Liverpool Cathedral and so on. It was decided on the present occasion to be narrower but to go deeper.

To this end the REVIEW undertook some field-work and sent a team of writers, photographers and artists off on a long tour of some of the more visually promising English towns whose names can be discovered on page 68. On that tour an awkward thing happened. It became apparent that good architecture is not the only factor, is not even the most important factor, in the making of a good town—good townscapes depend not only on the architect and his building nor even on the planner and his plans, but also and perhaps even more fundamentally, on a number of imponderable relationships, of shape and siting certainly, but also of detail—of things like road surfaces, road signs, railings, awnings, lettering, symbols, signals, colours, textures—upon objects conceived anywhere but on the town planner's drawing board—upon decisions made by officials who are as anonymous as the results their decisions bring about.

Indeed, before townscape can be treated as a serious issue, the anonymous, the *unacknowledged*, the visually unidentified, elements and objects of the urban scene must be collected, analysed, brought into consciousness so to speak—accepted or discarded according to whether they fulfil the requirements of the contemporary idiom. Here the real issue discloses itself. The series of actions eventually producing the activity we have called townscape, since they involve decision at many levels by a wide variety of interested (but not necessarily visually interested) people, emphasizes and underlines the weakness of the planner's position when there is no robust modern vernacular from which the right kind of anonymous objects might spring.

A large percentage anyway of his material has to come from the mass-produced industrial field over which he has little, if any, direct control; but he cannot make a success of his campaign as long as he is to be general and private soldier at the same time; that is, as long as he has to plan and at the same time design every lamp-post himself. In any case much of the small-scale planning is done without any architect or planner, to whom it would

be a matter of faith and conviction to work in the contemporary idiom. Such planning, if it cannot rely on ready to hand elements cannot do well, and modern architecture can only remain a cult practised by a few illuminati, however prodigious the influence of these is and has been.

To throw a bridge from their individual achievements to vernacular building one thing is needed—a larger vocabulary of the ready-made elements just referred to, a far wider list of formulæ than is included or countenanced at the moment.

Some of our modern philosophers would say we must wait for this happy event. In course of time, they would say, the modern movement, following its inevitable course, will again spin out of itself an idiom which will provide an architectural vocabulary for all men for all purposes. This savours, though in a different context, of the fatalism referred to above. The REVIEW believes that these things happen if you make them and don't if you don't. In addition, it believes that there exists already a whole body or corpus of ready-made routines. If architects and critics tend to deny that, their mistake is that they will think in terms of newly made routines only. A few of the latter do exist—road signs by the Leicester School of Art, waste-paper baskets by the LPTB, ink-pots by the LMS, and so on—not many it is true and certainly not enough to give a vernacular a chance to grow. But there are forgotten, unacknowledged routines as well which have not yet been incorporated into the modern design idiom, simply because they are not new, regardless of the fact that their unself-conscious rightness makes them usable at any time. Some of them are industrial products anonymously designed. Some are formulæ which, because they have been practised for centuries in combination with buildings that have Georgian or other stylistic trimmings, we have not so far been prepared to find admissible; some are accessories and products of what might be called the functional as opposed to the folk tradition—jetties, marine objects, traffic signs, lettering, street furniture, railway and river equipment; and some, perhaps least recognized of all, are to be found in the nature of materials themselves, the textures of surfaces, the character of matter which, whether combined with stylistic trimmings or not, are in fact of the very stuff of the functional idea.

There are also those objects which, without actually belonging, owe allegiance to ideals so close or so sympathetic to the modern idea that they make good companions on the route to a homogeneous world; and there are those that, by the startling nature of their

THE FUNCTIONAL TRADITION

introduction

PERHAPS THE MOST extraordinary thing about 1950 is that it is no longer possible to treat as silly (as it was in the nineteenth and even the early twentieth century) the people who take a poor view of the future of man. The most sinister thing about the atom bomb is not so much that it may go off as that whether it goes off or not, its effects tend to be the same. Western civilization rests on its oars, awaits the issue. Result, a very appreciable slowing down of what used to be called Progress or the March of Events. 'Will the bomb go off?' by imperceptible degrees becomes 'why bother to go on—in any way that matters?'

This is not a promising state of mind in which to discuss the next half century, since it tacitly ridicules the idea of the next half century. Let it be understood at once that the REVIEW spurns such a fatalistic acceptance of the inevitable, such nervous glances over the shoulder, such cautious fingers to lips; believing that these merely invoke the circumstances they fear. Believing indeed that the will of men of goodwill and not the inexorable march of events, determines the future. That lively, virile, and enjoyable architecture, and the determination to have it, together with similar determinations by similarly minded people to have other lively, virile, and enjoyable things will inexorably alter the shape of events and produce in the course of nature exactly the conditions which render the atom bomb redundant.

It therefore seems right to repeat, at the beginning of 1950 and in a 1950 issue which deals with progress in the next half century, that the REVIEW believes in modern architecture; believes it has a great future;

believes the next 50 years will see it start the work of re-creating the human environment; believes there is no time to waste.

Accept this proposition, called by Carlyle the Great Affirmation, and you are in a position to think about the future in a positive way. For us here that means the question: what will the next fifty years be remembered for in the architectural field? The most likely answer is that it will probably be remembered best for its impulse to build new towns, its rediscovery of urbanism, in which rediscovery is implicit another rediscovery, the rediscovery of the art of landscape, or, since landscape is in this case identified with urbanism, townscape.

It should hardly be necessary to remind readers that such a definition as the foregoing is made in relation to a self-imposed preoccupation with the visual aspects of architecture, as distinguished from the technical, professional and sociological aspects. It goes without saying that all these aspects are interdependent, but the REVIEW, as statements of editorial policy have emphasized in the past, is specially concerned with the fact that in the long run architecture can only be judged as a physical thing, apprehended by means of the eye. It also goes without saying that, looked at in the largest way, the architecture of the next fifty years is also a matter of the social role of the profession, of the proper utilization of science, of the growing domination of the machine and of all the other variable issues that determine the way architects work and the means at their disposal. But every issue cannot begin by reiterating the editors' belief in the

contrasts, provide the antidote to uniformity. Such are the components of what may be called the Functional Nexus.

Of these components—lettering on roads, swing gates, wire-netting—many, as we have already said, are in the nature of adjuncts to building, belong rather to the environment than to the architecture. That is exactly why it is so important that they should be assembled and incorporated. They lend themselves to stereotyping; and though individually unimportant, in the mass they determine the character of the general pattern. Even more than buildings they establish the character of the environment.

Suppose the relevant department of a local authority, whether city engineer, borough surveyor, or city architect's department, has to put on hand certain alterations and improvements recommended for, shall we say, a seaside resort: heightening the sea-wall, resurfacing the main square, erecting and painting new railings to the promenade, creating a new roundabout at the main traffic junction. Let the usual state of æsthetic schizophrenia prevail and the results will show those absurdities of period or modern style with which we are all familiar; or if not absurdities of detail absurdities of general effect. While no design standard prevails, the landscape of our towns is bound to remain a mess. But let there grow up some consensus of professional opinion concerning the do's and don'ts of railing the promenade, shall we say, and at once an idiom, homogeneous as between one professional gentleman and another, one department or one city and another, begins to appear with results rewarding to all. And lest any should regard this sentiment as a reversal of the visual policy of this journal as advanced under the slogan of Sharawaggi, let us state briefly but firmly that only in such a homogeneous world can the spirit of Sharawaggi (as opposed to the spirit of anarchy) survive.

This issue puts forward, therefore, as the sort of contribution a journal can make to the new townscape, a plea for a classification of building formulæ that would provide the bases for simple decisions on municipal detailing. From such a classification could be built up a Case Book, constituting an authority which, without committing the absurdity of trying to substitute formulæ for design, would nevertheless collect and exhibit good and bad formulæ for use wherever they apply; remembering that they occupy about nine-tenths of the space of the visible urban world. Mere juxtaposition of examples even should do something to demonstrate how easily designers could assemble an expressive and homogeneous vocabulary

from customary routines and industrial products when founded upon a non-revolutionary, non-doctrinaire approach to function.

Thus it seems to us the modern movement could broaden its base so as to offer hospitality to overworked officials and harassed designers at the point where they find it necessary and desirable to substitute routine for invention. That is where the true vernacular comes into its own.

The illustrations of examples of such a vernacular which form the bulk of this issue are followed by some drawings by Gordon Cullen showing the use of these and similar vernacular products in actual places. First he takes an existing town—Lyme Regis—where the nautical (and therefore the functional) tradition is strong, and demonstrates that the sort of improvements which a go-ahead Council might reasonably wish to carry out could, by the employment of an anonymous vernacular vocabulary of the kind defined herewith, be made the occasion for intensifying the existing character instead of ruining it, as generally happens. Next he applies the same technique to hypothetical sites in one of the new towns. The new towns are a test of the ability of modern architecture to compete with the whole urban scene, and are likely to provide the best possible illustration of the urgent need of a modern vernacular. They are now being laid out by architects and planners instructed in each case by a specially appointed development corporation. But in due course the time will come when the development corporation turns itself into a town council and the planners and architects hand the place over as a going concern to the new council's technical officers. An architect may be retained as consultant but inevitably many details that still remain to be finished off or that require designing as the need arises will be left in the hands of the engineer, the surveyor, and local committees of various sorts. And these are the very details by which the character of the place must largely stand or fall: the pattern of lamp standards, the treatment of roadside verges, the arrangement of paving stones, the design of litter baskets and the positive or negative use made of all the odd corners, the flanking walls and casual spaces, that occur whenever an architect's plan is put to use as the setting for day-to-day human activities. If the people who have to take responsibility for making an architect's design for a new town *work* as a long term utility can be enabled to feel that without turning into architects themselves they can draw on a fund of reliable architectural products, the battle for design in the contemporary world will be half won.

the functional tradition The conception of a Functional Tradition, as the readers of the REVIEW will appreciate, is not one that is new to these pages. It has been touched on specifically or implied by argument on a number of occasions. Usually this has occurred where clearly some anonymous force was seen to have dictated the form assumed by a bridge, a windmill or a pub, a form that appeared so satisfactory in the circumstances that it was natural to ask how it happened.

What the REVIEW calls the Functional Tradition is therefore something that ought to be examined and analysed. This issue attempts to do so on a more complete scale than before.* First of all, since we are dealing with anonymous tradition in architecture it is necessary to make a clear distinction between peasant art—an unsophisticated expression of the instinct to ornament for ornamentation's sake—and functional art. It is the latter—a fundamental approach to design that embodies a constant creative challenge—with which the following pages are concerned and which gives the examples illustrated on them their relevance to contemporary architecture.

Today we are attempting consciously to design things in terms of the most suitable materials, processes and performance standards to satisfy one or several specific functions. These same principles, unexpressed, have unconsciously controlled the forms evolved by countless generations of blacksmiths, masons, wheelwrights, millwrights and shipwrights. This is the Functional Tradition. This is the living tradition from which each successive generation can learn and has learned, and our generation is no exception. In many quarters it has of course been submerged, ignored, overlooked, even suppressed as one architectural style gave way to another, but it has nevertheless survived by virtue of its fundamental vitality and inner necessity. Today its meaning and importance is undergoing a process of reassessment, and as the contemporary designer undergoes his trial by machine, he should be able to look at familiar forms through new eyes, taking courage and drawing inspiration from a great anonymous tradition.

* On this page is a general exposition of the idea. It is followed on pages 7 and 8 by a visual definition and an indication of how ornament can be fitted into the functional picture. There then comes a photo-analysis of the Cobb at Lyme Regis, a monument in the shape of a sea-wall which can almost be considered the museum example of the theory, and which establishes, too, the special importance in the history of functionalism of the nautical tradition. There follows a Case Book of functional detail which organizes the illustrative material under the headings of Road, Railway, River, Structure, Trim, Textures and Colour. Finally, there is an essential section which attempts, in a constructive way, to relate elements taken from the preceding Case Book to their application for the functional designer of today. This exercise is applied to an existing town—Lyme Regis—and to a new town. A commentary, of which this is the first part, accompanies each section, in an attempt to deal with gaps in the illustrations enforced by lack of space, or shortcomings in the camera itself.

The essential difference between peasant art and functional art is obvious when the characteristics of the churn rack and the clothes-drier are compared. The latter is a simple functional solution to the problem of drying clothes. The other, though it performs the job of holding churns, is dominated by its ornament, which, vital as it is, bears no relation to function. Both traditions have existed side by side through the ages, but it is the functional one with which this issue is concerned.

PEASANT TRADITION v. FUNCTIONAL TRADITION



2



the Cobb Though examples of the functional tradition are to be found at every turn throughout the countryside, it is on the seaboard that these are particularly strong. The forms peculiar to the maritime way of life, the jetties, piers, lighthouses, bollards, buoys and a hundred other details demonstrate to a remarkable degree, not only the compelling requirements of this functional element, but also the freedom of form that is possible within the confines of this disciplinary code, and the vitality and variety that is possible with the simple combination of black and white.

There are several coastal towns where this unconscious but powerful tradition of visual behaviour has produced a townscape of remarkable character and vigour. A good example is Lyme Regis on the Dorset coast. The elements which constitute the character of this little seaport are analysed at length later on, and some of its imperfections are reviewed, to show where the functional vernacular has been ignored or lost in some more or less recent alteration or addition.

One of the most remarkable instances of unconscious functionalism on a monumental scale is also to be found at Lyme Regis, for the town has a breakwater known as the Cobb which forms an artificial harbour on an exposed stretch of coast. The Cobb is of considerable antiquity, and, like even the best of sea defences, it has undergone continual repair, improvement and rebuilding at the hands of many individuals throughout its long life.

In plan it has what appears to be a free form, full of interesting sweeps and curves, which at closer inspection are seen to be dictated by the position of the reef on which it is built, and the need for a seaward face that will carry the force of the sea away from its entrance. Seen in section, this curve is repeated in the manner of a glacis to seaward, and cut off abruptly within the arc, so that an oblique view provides a most interesting exercise in masses.

On still closer inspection, what in cold fact is literally no more than a half mile of stone sea wall, reveals such a wealth of detail and such a variety of surface and pattern that almost every yard of it becomes an object lesson in surface treatment, from the natural indentations of the rock itself to the haphazard continuity of paving and the restrained application of the whitewash that edges stone steps and the tops of parapets.

In the Cobb, the functional tradition and the vernacular derived from it are revealed on almost a magnificent scale. This has not been achieved by one master hand, but by the successive and independent efforts of generations of masons, controlled nevertheless by the strict discipline of function. Compare this for a fleeting second with the deadly monotony and planned dreariness of any Marine Parade in an average seaside resort, and there can be no doubt of the salutary lessons to be learned from the Cobb.

It may well be asked how the merits of the Cobb have been ignored till now, if indeed

it is a monument of such importance. This is a fair question, the answer to which is bound up with the very complicated question of taste. But first let it be said that the Cobb has not remained in complete obscurity, for no less an observer than Daniel Defoe made the following comment in *A Tour through England and Wales* just two hundred and twenty-six years ago. In his description of Lyme Regis, the Cobb is the only structure that he mentions. He writes :—

‘This is a town of good figure, and has in it several eminent merchants, who carry on a considerable trade to France, Spain, Newfoundland, and the Streights; and tho’ they have neither creek or bay, road or river, they have a good harbour; but ’tis such a one as is not in all Britain besides, if there is such a one in any part of the world. It is a massy pile of building, consisting of high and thick walls of stone, rais’d, at first, with all the methods that skill and art could devise. . . .

‘. . . they could give me nothing of the history of it; nor do they, as I could perceive, know anything of the original of it, or who built it; . . . This work is called the Cobb.’

Had the Cobb perhaps been inundated by some catastrophe and later rediscovered, it might have received the recognition now enjoyed by monuments of lesser worth. There are indeed accidents of nature such as the Giant’s Causeway and the Needles in the Isle of Wight that have received far more attention than this noble work of men.

There follows, therefore, a photographic survey of the Cobb, designed to bring out not only its unique character but the vitality and the infinite variety of texture in every yard of its surface. Though it cannot be claimed a work of genius, in that it is not the work of one man, it achieves the same level of perfection by a different process. It may indeed be necessary to break down the inhibitions, which a highly developed society tends to induce in the process of elevating the things created in its own image, before one can perceive the worth in something evolved from a functional tradition such as this. This tradition owes nothing to that society, is almost anathema to it, for it thrives on a strict subservience to fundamentals which that society in its complexity has to a large extent lost.

The REVIEW here puts the Cobb in its true perspective and states emphatically that Lyme Regis should be famous first and foremost for the Cobb. With this established we are then free to study more closely how the same principles, the same tradition, has produced a vernacular that is still an integral part of our landscape, and which properly applied could form the basis of an equally satisfactory townscape.

14



The Cobb at Lyme Regis, as it was c. 1840 and now, according to the Ordnance Survey.

15





3. The walls are coloured in horizontal bands of maroon, deep blue, grey, and fawn. The furniture is of sycamore and black walnut, upholstered in beige leather. The carpet is mouse coloured, and the colours in the rug are bright blue, grey, silver, and old rose. *Designers: JOUBERT ET PETIT. Craftsmen: ETABLISSEMENTS D.I.M.*

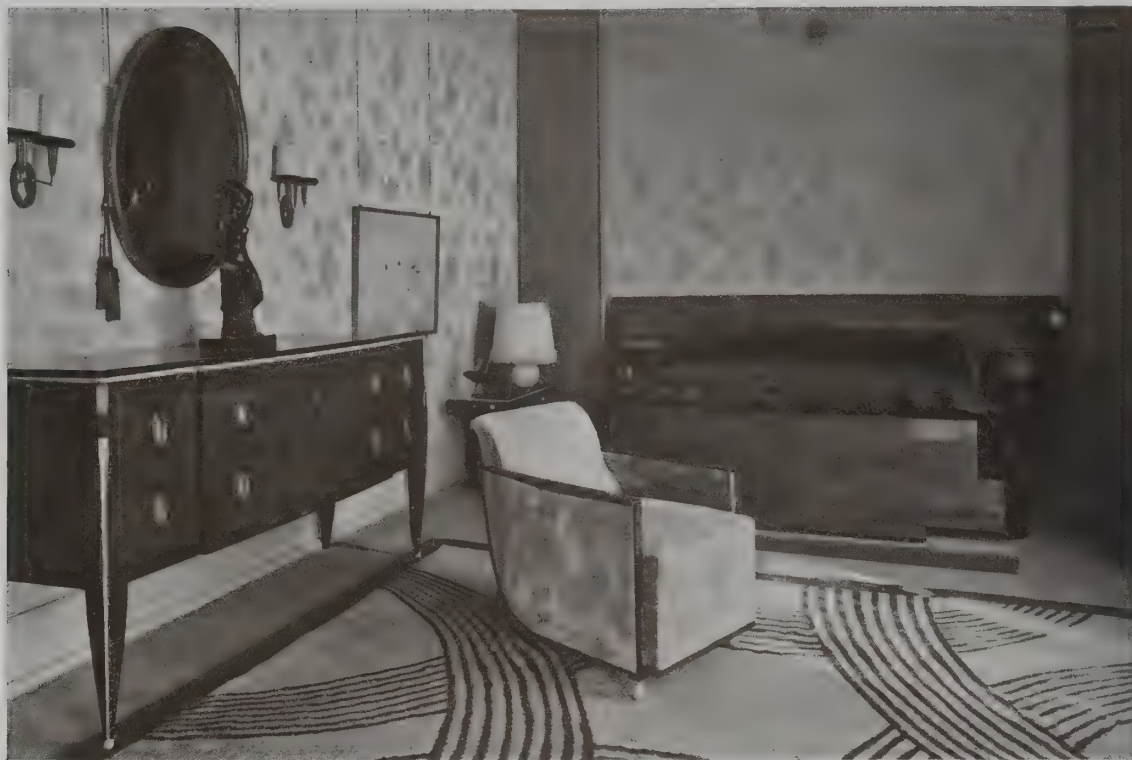


4. The ceiling is coloured silver, the curtain is of rose-coloured silk, the console is of black lacquer, and the carpet is patterned in rose and silver. The furniture is by LOUIS SOGNOT. *Craftsmen: ATELIERS PRIMAVERA.*



5. The floor is carpeted in rich warm brown, the settee is in buff with a brown and white cushion, and the walls are covered with pale blue silk.

Designer and Craftsman: PIERRE CHAREAU.



6. The paintwork and hangings are in a scheme of bluey-grey; the furniture is in amboyna wood with ivory inlays; the carpet is in fawn and blue; the mirror frame is gilded, and the statuette is in gilt bronze.

Designers and Craftsmen: RUHLMANN AND LAURENT.

in fawn and blue, gilded mirror frame, and a fine gilt-bronze statuette. The patterned paper is perhaps a trifle too prominent, but in actuality is in soft blue-grey with a dull silver decoration.

Dominique relies on large expanses of plain soft colour to impart an air of spaciousness to the room pictured in Fig. 9, where the carpet is a dull fawn, the walls grey, and partly illuminated from above. The furniture in amboyna wood, together with the hand-made rug with bold primary colourings, and a gay vase of flowers, impart warmth and richness, an effect which is further enhanced by the cheerful colourings of the silk tapestry coverlet.

An atmosphere of repose is self-evident—perhaps almost too consciously apparent—in the room by Chareau (Fig. 5), where

the walls are covered with pale blue silk, the floor is carpeted in rich warm brown, and the settee is in buff with an opulent brown and white cushion.

Joubert et Petit are responsible for a scheme (Fig. 3) incorporating horizontal bands of maroon, deep blue, grey and fawn colours on the walls associated with furniture of sycamore and black walnut, beige leather upholstery, a mouse-coloured carpet, and a rug composed chiefly of bright blue, grey, silver and old rose.

Louis Sognot is responsible for an interesting room (Fig. 8), with an essentially feminine atmosphere. The walls are entirely covered with a fabric, pale salmon pink in general colour, relieved with a subtle pattern in a slightly lower key, and the whole has a pleasing depth and texture. The window



7. The veneered bedstead and cupboard are in amboyna wood, and the wall panelling is of rosewood. The carpet is of deep brown pile, and the rug is patterned in beige, brown, and blue; similar colours are incorporated in the coverlet.

Ensemblier: LOUIS SOGNOT. *Sculpture by* DE CHASSAING. *Craftsmen:* ATELIERS PRIMAVERA.



8. The walls are covered with a pale pink fabric relieved with a subtle pattern. The window curtains of plain net have very narrow horizontal bandings of pale rose-pink with hanging curtains of a slightly deeper shade. The furniture is upholstered in fawn velour, and the carpet is plain deep grey.

Designer : L. SOGNOT. Paintings by MME. SOUGET AND Mlle. CLAIRE FARGUE. Craftsmen : ATELIERS PRIMAVERA.

curtains of plain net have very narrow horizontal bandings of pale rose pink and are flanked by hanging curtains of a slightly deeper shade. Amboyna wood is used for the furniture, which is upholstered in fawn velour; the floor covering is plain deep grey, relieved by simply-patterned rugs with Persian colourings. Extensive use of fur for the coverlet, rug, and settee are allied with a few bright silk cushions ornamented with short-haired fur. The corner of the room has a recessed electric light and an angular bookcase, partly built into the wall. Flowers in bright vases and a few choice oil colour paintings relieve the expanses of the walls, and the easy chair with its high back, the circular table with lipped top, and the bedside table are attractive items in the ensemble.

The example (Fig. 7), designed by Louis Sognot, is notable for the extensive application of rich woodwork, allied with strong and deep colours. Amboyna wood is employed for the veneered bedstead and armoire; the rosewood wall panelling at the head of the bed is quite plain, its natural colour and grain being relied upon for warmth and decorative effect. The floor covering is a deep warm brown pile carpet, the wool rug is patterned in beige brown and blue, and similar colourings are incorporated in the coverlet.

The papered walls are in bands of cream, beige, and two shades of rose; coloured woodcuts flank the armoire, a black lacquer table lamp with opal shade, and a comfortable easy chair upholstered in buff cloth completes a room that is distinctive without being extreme.



9. The carpet is in dull fawn and the walls are grey. The furniture is in amboyna wood, with a hand-made rug in bold primary colourings, and the coverlet is made of silk tapestry.

Designer and Craftsmen : DOMINIQUE.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

XI.—Metal Doors (*Continued*).



The wrought iron entrance door to the "Edgar Brandt"
Art Gallery, Paris.

Designer and Craftsman : EDGAR BRANDT.



A wrought iron door designed in the pre-Renaissance style.
Designers and Craftsmen : BAGUES.



A gate made of wrought iron for the entrance to a tomb.
Designer and Craftsman : EDGAR BRANDT.



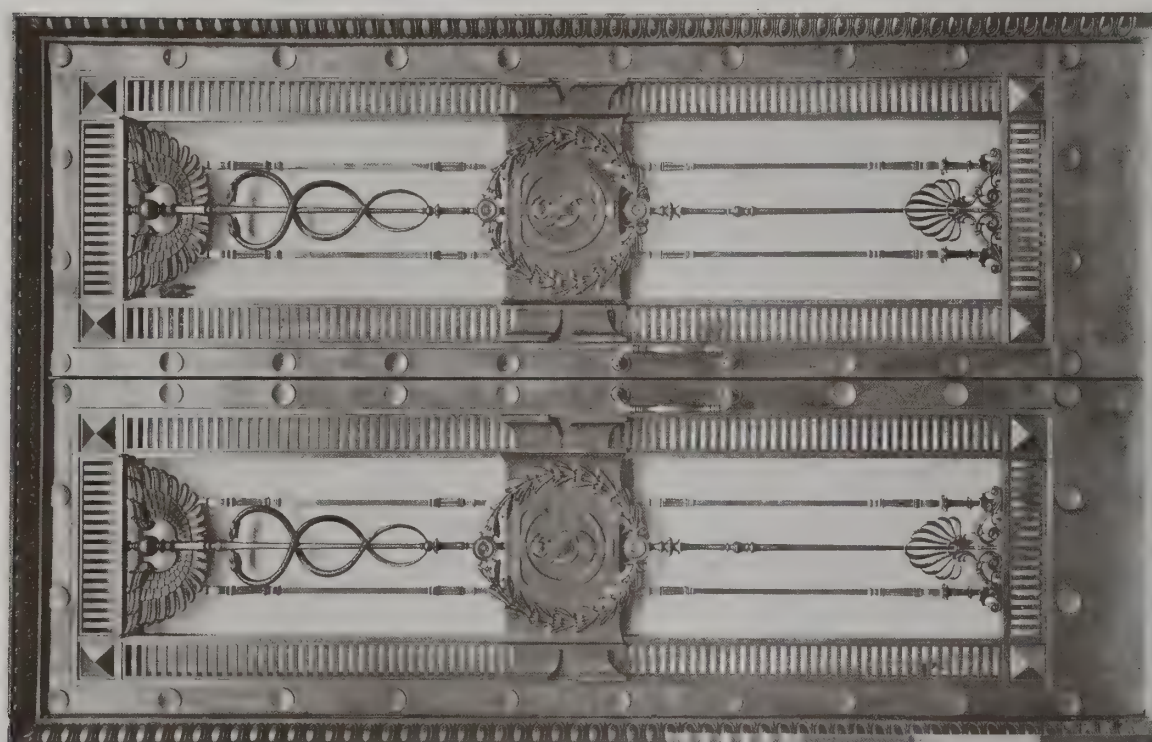
A door made of bright iron with panels of circular hammered ironwork. The tassels and handle are of brass, silver-plated.

*Architect and Designer : BASIL IONIDES.
Craftsman : J. B. IMESON.*



"Persia."
A door in wrought iron.
Designer and Craftsman : EDGAR BRANDT.

An entrance doorway to the American Women's Club, 46 Grosvenor Street, W.1. The door is made of wrought iron.
Architects and Designers: DETMAR BLOW AND FERNAND BILLEREY.
Craftsmen: ALFRED ASPKINS, C. CHURCHWARD AND E. COLE, FOR W. BAINBRIDGE REYNOLDS.



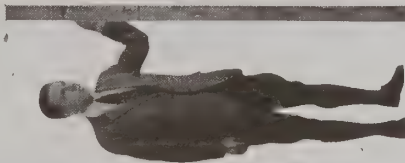
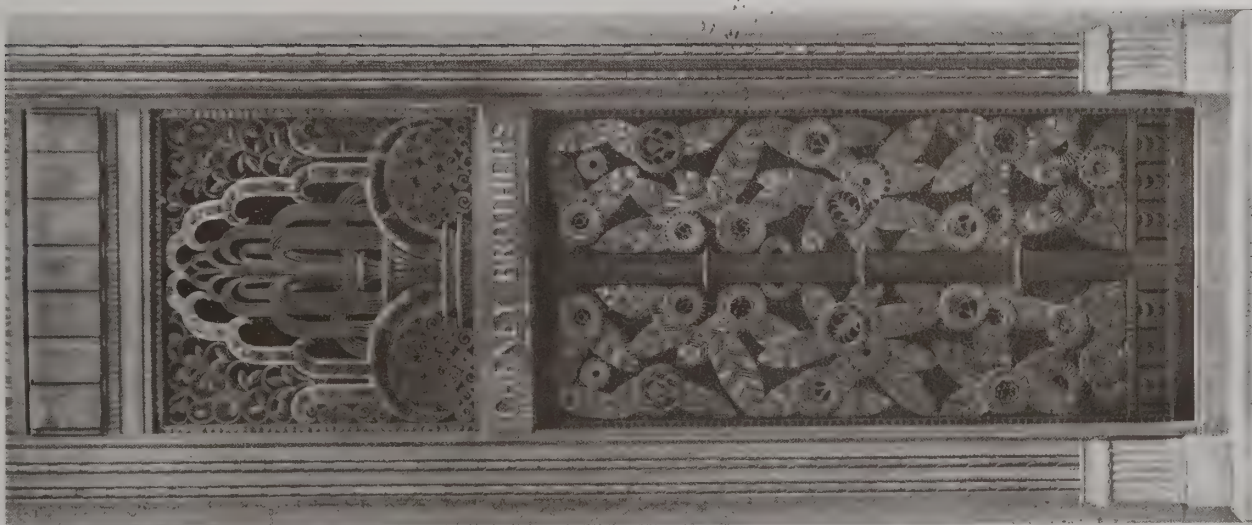
A pair of bronze doors—made for Thomas Cook's premises at Devonshire House, London.
Architect: ARNOLD MITCHELL.
Craftsmen: BROMSGROVE GUILD.

A hall door in wrought iron.
Designer and Craftsman: EDGAR BRANDT.



The wrought iron entrance doors to Cheney Brothers' premises in New York.

Designer and Craftsman: EDGAR BRANDT.



A pair of doors in cast bronze, possibly amongst the largest castings made for doors.

Architects: STONE AND WEBSTER, OF BOSTON, U.S.A.

Craftsmen: THE BIRMINGHAM GUILD.

A pair of doors in bronze for the side entrance of the Canadian Bank of Commerce, Winnipeg.

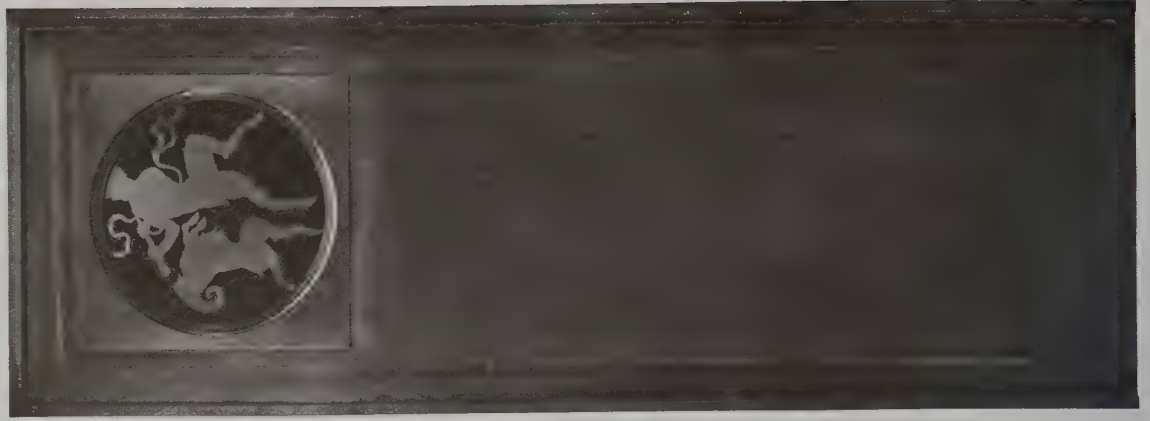
Architects: HARLING AND PEARSON.

Craftsmen: BROMSGROVE GUILD.



A metal door made for John Barker & Co.,
carried out in bronze with a circular panel
in bronze and inlaid vitreous enamel.

Architect : H. L. CABUCHE.
Circular panel designed by
C. A. LLEWELYN ROBERTS.
Craftsman : THE BIRMINGHAM GUILD.

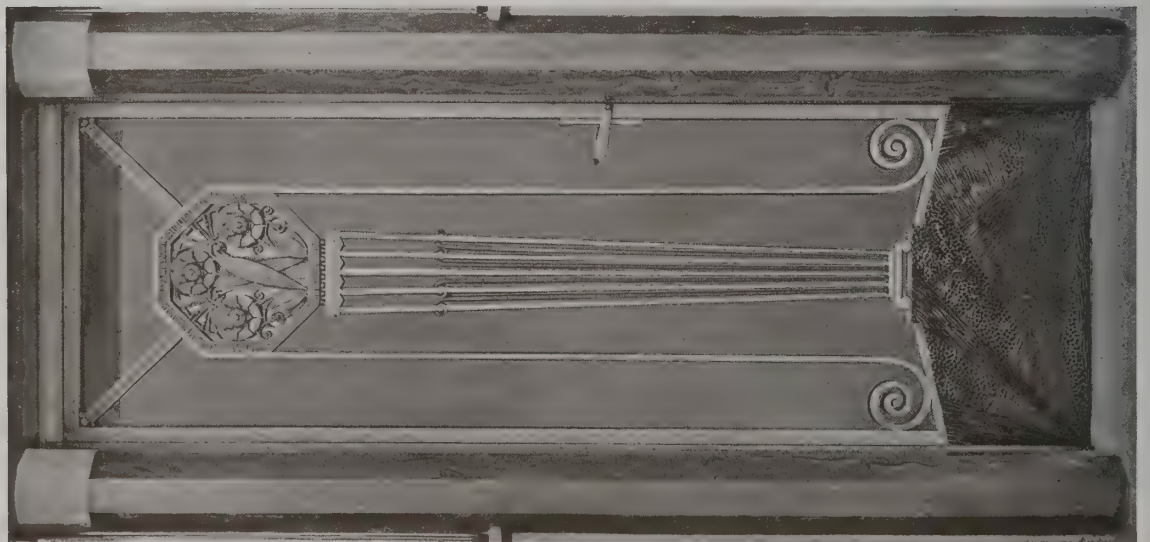


An iron door of the "Tranchée des Baionnettes"
Monument at Douaumont (offered by the American
Legion to the town of Verdun).

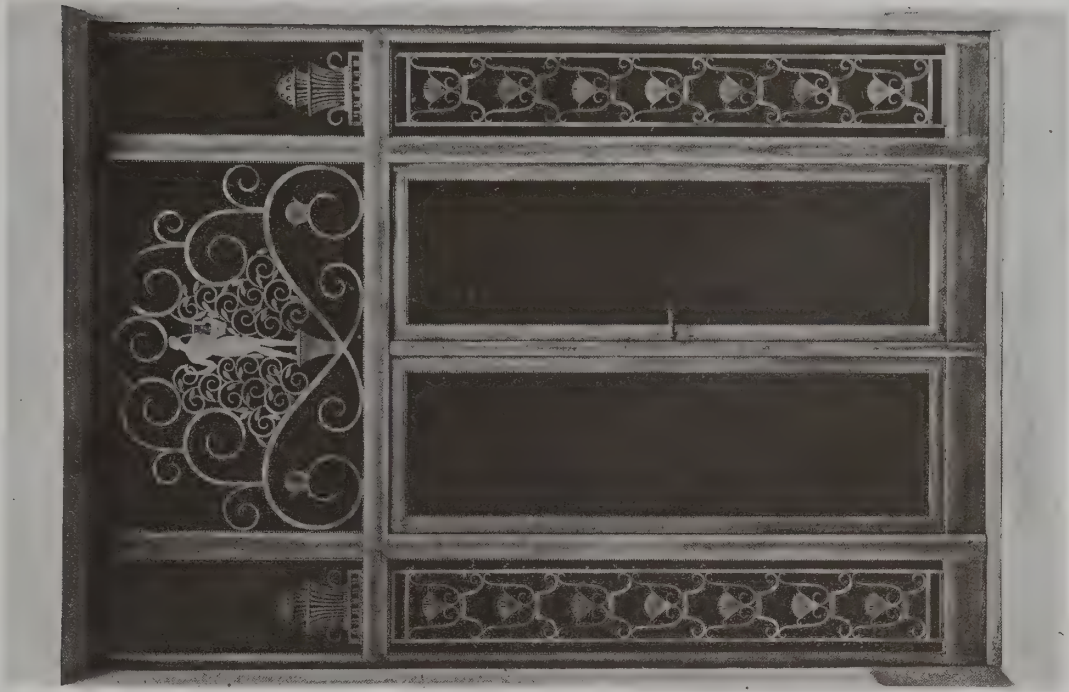
*Designer
and
Craftsman* :
EDGAR BRANDT.

A door in wrought iron
suitable for interior
purposes.

*Designer
and
Craftsman* :
EDGAR BRANDT



An entrance door made in
wrought iron.
Designer and Craftsman :
EDGAR BRANDT.



ENTREE



An entrance door made in
wrought iron.
Designer and Craftsman :
EDGAR BRANDT.

A wrought iron double door leading to the winter gardens
of a house in Paris.
Designers and Craftsmen :
BAGUES.





Plate I.

April 1927.

THE ORCHESTRA GALLERY AND FOUNTAIN IN THE
PALM COURT OF THE HYDE PARK HOTEL, LONDON.

Designed by Mewes & Davis.

Southward.

A BENT old man has come along and fixed a placard on the train which shares our Calais platform: "15.00 heures. St. Omer—Hazebrouck, Lille—Bruxelles"—just to remind us that northern France is full of our memories. Indeed, it is still a recurrent surprise to find the French alone living there now. "Hazebrouck" on a February day, dim with rain, uneasy with the sound of distant gunfire, still then an interesting novelty to a generation born and bred in the years of peace; "St. Omer," on the edge of dyked market-gardens and of rolling uplands, where you could ride all day in stubble time, free as a ship at sea; "Lille," but a name on the map year after year, triumphantly marched into one October morning, while the inhabitants clothed in black clapped their hands a little wearily, crowding the pavements.

Our train glides out of Calais, and you must smile at the so different countryside, a flat land lined with pollard willows under the grey sky, warming to yellow where the dunes make horizon. It is laced with little streams, and in this open weather the crinkled water reflects the quiet-coloured sky. Here is a grouped farmstead, and a pantiled cottage with shutters a pattern of yellow and green. There a neat grey château stands with its skirts pulled up, as it were, clear of the mess of its own dung heap, barn enclosed. And behind are rolling uplands, almost roadless, and a plough with three horses in a valley. At once you are in France, where country life is not a recreation, but a national industry. On the winding, wet tracks is no hint of motor-bus or side-car. The village is a long line of pantile roofs, where barns abut blankly on the high road, and through the lofty wagon-porches you may catch a glimpse of the low farmhouse beyond the midden. Here is no village hall, no squire, no dissenters' chapel; here no water, or light, or drains; nor cricket pitch, nor golf course, nor smaller houses of gentle-folk, set in gardens. Everywhere the villages seem unchanged in aspect since Louis was king. And this, to the onlooker, gives a sense of peace. By the procession of years everything has been brought into a harmony, so that the pencil itches to record, as the traveller is hurried along—past Cammiers, where the machine-guns used to train, and we went one afternoon to watch a demonstration of indirect fire, and a rain of bullets murmured invisible over heads clothed in scarlet and gold and fell hissing into the flat, low-tide sands—past Etaples, with its sand-blown cemetery, and memory of hospitals and a mutiny—past Abbeville, whither we jogged one hot August day from St. Riquier to see its church and forget war, I and a chaplain who is half-way to a bishopric by now, and a

colonel who is buried behind Ypres—and so to Amiens, with its still-scarred brick cuttings, and the great church, no longer sand-bagged, where William Morris wanted to shout as he went in; Amiens, whence runs the straight road to Albert and the shattered uplands of the Somme, once dusty with lorries and marching men, now arching its trees above the hooded gig of an occasional commercial traveller. It is in truth—this hackneyed journey to Paris—a pilgrim's way for a nation, though we do but skirt the more poignant memories. . . .

The tussocky grass and the bloom of the leafless under-wood are an apt and shaggy covering for this winter land, gleaming with rills, or lifting a ploughed shoulder against the slow clouds. It is barer, bigger, less shiny with paint, less full of intimate and tended corners than the Sussex we have left across the Channel; and for that reason it gives a greater impression of unity, slowly fashioned by the life of a people rather than of persons, farmed as England was farmed five centuries ago. And behind the traveller's consciousness of it all, underlining the contrast and enhancing the pleasure of it, is the picture of tomorrow's sparkling sunshine, blue shadows on white dusty roads, low-pitched roofs of tumbled tiles, the straight dark cypress and the hill-poised campanile, where

The lizard in the shadow of the wall
Sleeps like a shadow, and the winds are laid.

Have I the picture right? Tomorrow will show.

* * *

On the hill, among terraced olives, slim leaves are half silver against a gently blue sky. Here and there a caruba tree shows the rich green of its leaves, half-crumpled like a laundry-maid's hands. Running water sings a song, and through the olives comes now and again the shuddering gleam of a ruffled cistern. The old road, half brick and half stone, winds with the folds of the hill, a balcony for the wayfarer. Far below gleams the sea, a slow pulse of sound from the sandy beach. We walk here so high that the line of the sea horizon is drawn through the tops of the olive trees.

At the bend stands the ruin of a domed chapel, and suddenly all the snow mountains are paraded to view, range behind range, and far away beyond the sea the ridges of Carrara prolong the line till it is lost to view in the haze. In the valley at our feet a broad river-bed is half blanched shingle, half green hurrying water, and over the bare boughs of poplars rise the towers of Albenga, burnt pale by five hundred years of sun.

W.

An Unconventional Art Museum.

The Restoration of Castelvecchio.

By Pauline Neary.



1. Castello Scaligero and the keep. The six towers, which had been levelled to the height of the walls during Austrian domination and have been rebuilt, show the little wooden balcony which has been reconstructed, to the scandal of the purist and the delight of the historian.

TO know Verona is to love it, because, after Rome, no other Italian city can boast of so many monuments that cry out for eternal recognition, of the links that bind it to the great historic past.

Looking at the magnificent profile of the Arena, the mind's eye instinctively replaces the missing stones and reconstructs the scene of former days; in imagination, the huge grey mass is animated with the gesticulating, surging crowd on the gradient, and rising above the surrounding traffic there seems to fall upon the ear a long, low boom, like the distant rumbling of a slowly gathering storm, swelling gradually into a

tumult of wild, uproarious applause, as some triumphant gladiator turns to the "Podio" for the signal of grace or doom for his fallen foe. It is a dream that quickly fades only to give rise to another, for Verona is a city

of imaginings and glimpses into the past. And now another phase of its history has been revived within the last two years, but to enter on a bare description of this medieval building without a glance at the conditions that gave rise to its being would be to rob it of much of the romance that must surround it always.

Born in the snow-capped Alps, the River Adige hurls itself down with mighty force



2. The keep and battlements.

to the plains, then flows along swiftly to the point where rises Castelveccchio; there, with an almost feminine capriciousness, it seems to change its mind and, swerving sharply to the left, worms its way, winding and curving, right through the heart of the city, till finally it issues from it, broken and exhausted, to wend its way slowly to the sea. Carducci, inspired by the superhuman prepotence of the universe, whose stars refuse to pale for our cataclysmic woes, has immortalized this bend of the river in one of his most beautiful poems; and on the same spot, sixteen centuries earlier, Rome erected the triple imprint of her civilization—a bridge, a fortress and a triumphal arch. The fortress was constructed by Galliena in A.D. 265, and traces of it still remain; memories of the bridge existed up to 1285; but the Arco dei Gavi, which expressed the triumphal destiny of Rome, was barbarously destroyed in an age that was not barbaric.

These monuments were the outposts of a city which from its strategic frontier position was regarded as the watchdog of the Empire, and from the tower of the fortress the vedette held vigil throughout the centuries over the fortunes of Rome, the rise and fall of dynasties, the crumbling of pagan magnificence and the dawn of Christianity; but with keener eyes he peered up along the dark valley of the Adige throughout the night for the signal fires that announced the descent of barbaric hordes from the crest of the Alps. The inevitable destiny of the crumbling Empire fulfilled itself; and when ruthlessness had had its day and hope was extinguished, the ruins of Roman glory provided the stones for the little church of St. Martino and the many others which, according to the Carolingian ritual, encircled the city like a mystic valley. With this little church nestling close to the



3. The statue of Cangrande II, prince and citizen of Castelveccchio.

tyrants, not content with heavenly protection alone, he recommended himself to the care of the Brandenburg soldiery, whom he invited to come down from Bolzano, finally reconstructing Castelveccchio under the threefold aspect of fort, palace and bridge. The bridge was the loophole of escape to the hills; and it is interesting to note that, until a few decades ago, the first arch was the largest that had ever been made, so much so that the architect, believing the structure would collapse, set fire to the scaffolding and fled to save his head. Cangrande's

grandson, Antonio della Scala, married the beautiful spendthrift, Samaritana da Polenta, who frittered away the money that should have been spent in strengthening the defences of the city; threatened on all sides, he feebly accepted his fate, and one night, stowing all his valuables into a boat, he fled down the Adige towards Venice; it was the end of the Scaligeri dynasty. The city was taken over by the Cararese of Padua



4. The palace and narrow walk along the battlemen's.

and the Visconti of Milan, and in time the fortress came to be reduced to the humble position of a barrack and passed long centuries of somnolent peace and inactivity. But it often happens that fortresses are more spectacular than useful, and so it was that, notwithstanding its war-like furnishings, Castelveccchio in the fifteenth century gave shelter not only to swallows and pigeons but to one of those

academies which had become so fashionable in the days of the "Serenissima"¹ as to be almost a public calamity. During and after the Napoleonic wars, Verona was abandoned by the Government of Venice to alternate French and Austrian invasions, and Castelveccchio was for the second time mutilated and the towers and battlements chopped off to make open spaces for artillery; so it remained till the collapse of Austria in the Great War. Following Italy's new and splendid footing on the European ladder and the birth of national ideals, the setting in order of Castelveccchio as in the days of its splendour was one of the first duties that the citizen conscience imposed upon itself. Its execution on the scale on which we see it is to the credit of the zeal of the administration and executive and in a special way to the genius of Professor Avena, who is responsible for its interior arrangement and for much of the exterior restoration as well.

To investigate an old building, to liberate each successive phase of its past life is the unassuageable thirst that prompts every researcher to delve into the mysteries of other lives in order to resolve our own, for old monuments are like long-lived lives that have seen many vicissitudes and much history; and here as in many other places the burning question arose: how



5. The keep, the bridge, and the river.

much the same with monuments—each generation has added to them something of good or of evil; and as in lives there are pages devoid of all beauty and splendid pages as well, so the more history there is in a monument, as in a person, the more tender should be the love for it and more vast the understanding; for even what seems a wrong turning in art will somehow re-find its harmony, above all it will be a work of truth; therefore it was decided to restore Castelveccchio in all its original essentials, respecting the memorable signs of all times.

The original conception of a fortified princely abode had been entirely smothered up by the hideous Austrian façade and all its war-like accessories; the new one has been reconstructed mainly from architectural fragments of old houses which had been cast aside under the arches of the Arena, and presents the grace of Gothic-Venetian façades or the precisely embellished styles of those of the Renaissance, as in the inner courtyard where now a tender Madonna of Girolamo Campagna watches benignly over all. (See Figs. 1 and 2, and 4-6.)

The architect of the Palazzo dei Signori, slightly in advance of his time, had constructed the walls of alternate rows of round paving-stones and bricks, an iron-bound parallelism of line with sceptred bat-



6. The palace from the river.

¹ Republic of Venice.

lements enclosing the two gloomy courtyards; the bottom of one is dominated by the keep, and along the other extends the front of the palace. Other Italian cities may have vaster and more important buildings; none is characterized by the mathematical precision of line expressed in this relic of the last Scaligero era. The part of the palace looking on the Adige was less severe, the wide,

unfordable river gave a sense of security, the windows were larger, and the ground floor had a wide ledge—perhaps it was a veranda and landing-stage for excursions on the river—perhaps a machicolation for defence from attack. The entire reconstruction of the interior is not yet complete—at present it gives us two stories, each comprising a large hall and armoury and four apartments communicating two by two; vast, high, with the rather restricted decorations one might expect to find in a fourteenth-century fortified abode, but for all that with many signs of refinement. Each apartment in the castle keep had a fireplace and a complete toilet service—almost unheard of luxuries in those days when men were washed but twice in a lifetime, and on both occasions from religious sentiment: at birth in the baptismal font, and after death as a work of mercy (Fig. 7). So much poetry of line and colour had been obliterated by successive coats of plaster; under the patient work of the restorer many figures of saints, geometrical and floral decorations have been rescued, and some of the old windows and doors have reappeared with decorated recesses and doorposts intact, thanks to the dishonesty of some pre-medieval profiteer who had built the walls without lime.

As the interior should correspond to the standard set up for the exterior, it was a joyous work to rescue the



7. Sala Murari.

The visitor to Castelvechio will not fail to observe the frescoes in the "Sala della Musica," representing the triumphal race of Roman Quadrigas, painted by Torbido for the Da Lisca family, the ceiling of seventeenth-century paintings framed in gorgeous panelling, and the "Annunciation," on the wings of the organ in the apse, painted by Giovanni da Murano.

Two halls, diverse in every respect, characterize the systemization: the small hall of the Counts Justi, intimate and coquettish as a seventeenth-century drawing-room, shows us a varied feast of colour from Guardi to Tiepoli; in that of the Counts Di Serego Alighieri (Fig. 8), the "Passion of Jesus Christ," painted by Cavezzola, is enriched by the medallions of Morone, and by the mellowed light filtering in through a Gothic window with six divisions. Two interesting old frescoes look on to the landing of the wooden staircase that connects the two upper floors of the palace:

on one side there are two meek-faced saints, whose visages have suffered many things under the picking tools of the old white-washers, and there is a devotee, certainly not Samaritana da Polenta, the lovely prodigal whom Antonio dared not approach except with his hands full of gold nor depart from without promise of more. On the other side, a severe Madonna amongst saints; their beauty is suggestive of Altichiero, an artist



8. Sala of the Counts Di Serego Alighieri.

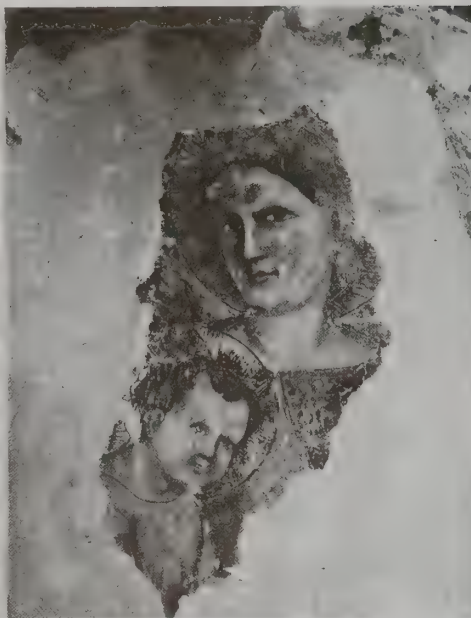
who, notwithstanding pious predilections, was forced to decorate the palace in Piazza dei Signori with profane history. (Figs. 9 and 10.) Also the less important rooms have their decorations, and in each the Scaligero coat of arms is the central motif. The staircase is in divisions of five steps flanked by dogs, and under the frieze the wall was for the most part decorated as in the "Sala Turona,"

where the original design had been carefully followed—squares, spheres, high, deeply-recessed windows and doors with triple recessed arches.

On the ground floor there is an armoury, severe and imposing, with four fire-places round which the men-at-arms must have so often forgathered to listen to the rhymes of Cidino da Sommacampagna, and the songs so dear to the Scaligeri. (Fig. 11.) It has further been embellished with a "Crucifixion" by Altichiero, who loved to crowd the cavaliers and lancers of his day around Christ and the two thieves; further on there are other fourteenth-century warriors between the slender ascetic arches of D. Morone, and all around arm-stands, halberds, pikes, tabards, and battleaxes. Also the side halls seem to re-echo the tramping of feet and the boisterous merriment of the little company that frequented them in times long past. In the "Sala di Stefano" the sweet maternity of the Madonna del Guaglia gazes down, tenderly reminiscent, survival of an imperishable ideal, and facing



9. One of the meek-faced saints.



10. The severe Madonna.

it the Madonna del Roseto stands out from an arabesque background diffused with gold. Amongst others, too numerous to mention, there is the small hall where Giambellini has idealized feminine beauty in his Madonnas, and Carlo Ctivelli has lavished the mother-of-pearl splendour of his Oriental colouring.

Wandering from hall to hall there hardly ever lacks the inducement of

an old fireside whereby to linger awhile and to brood over that kingdom of beauty which, under one aspect or another, is so deeply imbedded in each human heart; whilst we rest, memories will rise up of some half-hour of perfect joy when our very existence seemed to merge into some single fleck of beauty, and that beauty was, perhaps, the hem of a golden cloud at sunset, or the opalescent lights on a lake at eve, or a web of tangled fancies seen in the glow of the firelight.

All these treasures have been ranged with dignity and discrimination amongst the furniture and other objects of art that the citizens of every rank have vied with each other in contributing. Castelveccchio strikes a new note as regards the arrangement of its interior, and people accustomed to the rigidity of other museums will not fail to be struck by this departure from the conventional which has made of it not only a resort for the studious, but, above all, a house of art, full of friendly intimacy.



11. The armoury and the wooden staircase leading to the first floor.

Reflections on Atmosphere.

The Modern London Hotel.

By Alfred C. Mambrino,

Manager of Claridge's.

WHY do you go to an hotel? You go to an hotel in many different moods and in varied circumstances of life. You go there in moments of joy, of sorrow, for business, for pleasure. It is a covered way between your home and the world. You select one which is in keeping with your habits; you think so much more of the habits than of the hotel. It must not clash with your mode of life, but rather give it physical embodiment. It labels you. Therefore we do expect (and suffer when we do not find it) that an hotel should be not a corridor with numbered rooms, and mechanical beings that answer our calls and see to our needs, but a living thing in communion with our own feelings. In a word, it must have soul; the architect may be called the man who first gives soul to an hotel.

The architect—if for a moment I may speak with all a layman's presumption—is of those favoured ones who lead the imaginative life; an interpreter of motives and moods. It is he who is responsible for the conception of personality and for the character of the building he creates; every building and every room reflects or aims to reflect the lives of those who live in them. Imagination applied to architecture creates beauty just as literary style lends form to the dogmas of law. Architecture on purely technical lines is no more than engineering, and does not raise us higher than logic. Logic fails often because it does not suffice to grasp all human elements. Perfection lies in the blending of the physical with the spiritual.

Yet it would appear that all too often this builder of personality is thwarted by the ingenuity of those for whom he builds. He will never be satisfied with passive compliance to his clients' wishes and the meet-



One of the Chinese elephants with a mounted pagoda in the restaurant at Claridge's. This decorative feature is carved in plaster and covered with burnished silver. It is fitted with internal lighting and stands in a niche of burnished gold.

ing of the L.C.C. regulations, but he will always aim to carry his true conception higher—in a word, to be faithful to his ideals. In his brain lies the secret thought that he is really creating in the minds of crowds the sense of beauty, that by purity of line and simplicity of conception he may influence incalculably the sensitive members of the community. He will no doubt plead, on construction generally, that so many of his clients, successful city men and brilliant pioneers of commerce and industry, powerful as they are in dealing with large productions, have developed in their minds so much of the warehouse spirit that they often fail to adapt themselves to the psychology of the retail sale of their own productions, and make it difficult, if not impossible, for the architect to satisfy their materialistic conception and at the same time to give scope to his imagination. Yet the work of an architect, if it is to bear fruit, must be pure in conception. For instance, it is not sufficient for the architect to do a good hotel building and leave it to the management to create their own atmosphere. If he has not let a precise ideal preside over the elaboration of the building, he runs the danger of seeing it fall into the hands of a management who, worthy technical experts as they may be, by mere lack of

imagination will allow a trivial commercial note to creep into what ought to have been a high interpretation of the theme. The architect must therefore concentrate on his ideal, to the extent that the atmosphere he has created will impose itself on his clients and even go so far as to give them undeserved distinction!

What is atmosphere, that word so often heard in connection with architecture; that invisible something by the presence of which people seem to be so much impressed? Atmosphere is a marriage of harmonious thoughts in harmonious lines, faithfully kept alive. There are thus two

points to consider: the building, or the creation of the architect, and the human element or the spirit which will reign in the building thereafter. Everything that is created has its atmosphere. In a business concern the building and the spirit of those who work in it ought to combine to create it.

To take the first point, the architect who conceived Claridge's, for instance, in days not far away when the stately homes of England were giving tone to Society, understood the need of a palace in the heart of Mayfair which would be more than an hotel, a rendezvous of Society in the capital of the Empire. Thus he was the first man who rightly conceived the character of the building he was creating, and in creating it he created the unique modern London hotel. This atmosphere had then to be maintained and developed by the spirit of the management and that of the staff. Here we have the second point.

The management must take into great consideration the human element both of its visitors and of the staff. It witnesses and judges, and therefore must fain stand on either a superior or inferior level. The contribution of the staff to the atmosphere depends on the sincerity and straightforwardness they find existing in the policy of management. If, for instance, the manager were to talk nicely to a lady who is rich, or one whose name is redolent of nobility, and then talk rudely to one who is a working woman, that would not be creating good atmosphere. The staff would see the artificiality of his attitude. Again, if one of the staff is unhappy in his work, I believe it might be the manager's



The entrance to the restaurant at Claridge's, showing the tall burnished gold niche with wrought-iron console. The pendant tassel contains a light over the onyx vase.

individuality and we do not create personality. We kill it and then complain that it is not there. So we crush spirit and destroy atmosphere.

Now, having lightly sketched the second point, let us



Triple gates of bright iron and silvered metal lead from the foyer to the restaurant.

fault. Take the man who washes plates. He wants a shelf in a particular place. It may be a most inconvenient, a most ridiculous place, but he wants it there. If he does not get it, he says: "I am a slave, I cannot even have a shelf where I want it." And he becomes indifferent. But if he is given a shelf he is happy, satisfied, free, and thus unconsciously contributes to the creation of a good atmosphere.

Or suppose I am your secretary. I write letters for you. I take great trouble to compose these letters and to interpret your thoughts; but because my style is not your style, you think the letters are rubbish. They are not rubbish at all, but they are my letters, the expression of my own conception, not yours. We are so often tempted to make our subordinates extensions of our own limbs. We try to force people to be what we want ourselves to be; we kill

return again to the building. The atmosphere suggested through decoration is to a certain extent obviously influenced by the social factor. All social things bow to fashion. Only a few years ago (was it under the influence of Russian ballets or what else?) deep bright colours and varnished walls were the vogue. Now, whether the Eton crop, the Paris Exhibition, or a desire for a quieter expression are responsible for it, it is hard to say, but texture, simple and subtle colours, bare walls,

REFLECTIONS ON ATMOSPHERE.



Plate II.

April 1927.

THE SIDE ENTRANCE TO THE RESTAURANT
AT CLARIDGE'S HOTEL, LONDON.

The gate is of steel with a Lalique glass panel. The pattern of the cords and tassels is similar to the moulding of the architrave. The jardinières are of green bronze and have been designed as part of the decorations.

The decorative scheme for the restaurant was designed by Basil Ionides.



An entrance in the centre of one of the engraved mirrors. The carpet was specially designed and woven.



The new skylights are of glass in different colours, and are surrounded by a scaled border ending in tassels.



An engraved mirror in the restaurant at Claridge's framed in red and gold. The mirror is flanked by niches. The brown skirting is slightly veined with pink.

glass, wrought-iron, and abundance of light seem to be more in fashion.

There are, however, one or two principles which remain constant in dealing with social matters. For instance, if you are a business man and you go to an hotel on business, you expect a masculine room corresponding to your bent of mind. But in an hotel with a social character, it is the woman who matters; the room is then more for the lady who reigns in it. She is the hostess. The moment a man staying in an hotel rings for waiters, calls servants, asks for time tables, he is living not in a private house but in a public one. And a social hotel is essentially a private house. So here is another point in the elusive question of atmosphere. Society, we have decided, is a lady. All modern decoration in social hotels, as in the public rooms of private houses, must thus be a background to her personality.

This we conceive is one of the governing factors in the evolution of modern hotel decoration. The lady, far from retiring, is coming more into the foreground. In doing which, with the charming acquisitiveness of her sex, she is careful to appropriate the background to her as well.

So subtle, so invisible, so delicate must be the threads that link the architectural, the human, and the social elements together in the forming of the right atmosphere, that technique alone is unable to produce them—it requires psychological and intellectual knowledge as well. Thus, what would be asked for and admired in New York would be utterly miscomprehended in London—or what one would look for in St. Moritz would be completely disregarded in Cannes.

It ensues that atmosphere will differ in each hotel, and in each country. The question of the varieties or peculiarities of each town is an exceedingly interesting one to pursue, and that the architect gives atmosphere to a building, even before any attempt at furnishing has been made, is an admitted fact, just as a man's expression, independent of any attire, reflects the range of his inner thoughts, from distinction to vulgarity.

In days gone by, hostelries were called inns. How that word comes down to us with a romantic feeling of welcome and with what a charm! With the growth of cities, commerce and industry, and, in recent years, with the colossal development of travelling facilities, the little homely inn transformed itself to such an extent that it has become an embodiment of the conveniences that our modern lives claim. But just as the fatigued traveller in the eighteenth

century appreciated the cheerful fire and the human element of the friendly welcome which added so much to the satisfaction of having reached the goal, so the traveller in our day when he arrives seeks friendliness in the atmosphere of his hotel; a friendliness which neither bathrooms, lifts, nor radiators give him. For he may have just stepped out of a state cabin, and yet be equally fatigued: the fatigue of modern life.

Today, I believe the fact could not be disputed that London has some of the most exclusive hotels in existence. It is the centre of a great Empire, and from all parts of the world prominent men arrive in London to answer the social call of a well-established community, faithful to the Crown; and the need for hotels that are more than hotels in the general



A treatment of part of the wall in the restaurant at Claridge's. The scheme is of screen-shaped engraved mirrors, broken to admit the niche and its surround.

sense of the word is logical. They are both club and private house. You do not look for that in Paris, for example, because life there is not centred around the Palais de l'Elysée, as it is in London in the season round Buckingham Palace.

In London you treat your hotel as a club, for it answers a social need almost before everything else. You do not generally think of going to an hotel just and only in order to get a good meal. You choose it according to its social standard almost before any other consideration. In Paris you would take a lady into a restaurant of a very different class to a corresponding one in London and would not think anything of it. Perhaps there the good cuisine alone would explain the choice of the place. In London one knows that that is not sufficient. If you were to dine in a restaurant without seeing anyone you knew you would say: "What a funny place!" But apart from this difference in spirit there is



The walls of the restaurant at Claridge's are cinnamon in colour up to the cornice, and cream above. The colour of the carpet is cinnamon with pink borders. The niches with elephants are of burnished gold. Each of the silver pagodas contains a green light.

also a material difference in conditions. Two hotels in the same town do not necessarily answer to the same need.

How many people are there who believe that an hotel is just a large building with a sort of garage de luxe with palms in the middle of it, otherwise called "winter garden," while upstairs there is a bath to each room? And yet there are subtle distinctions between one hotel and the other. Indeed, every hotel is different from the other in an amazing manner of which most people are astonishingly unconscious. Bathrooms attached to every room are no longer a novelty, and are now to be found in hotels of a very indifferent class. This shows in the most elementary way that atmosphere is not necessarily created by technical comforts alone. We may say, therefore, that proportion—a terrible word, proportion—is the very key to the creation of atmosphere—as regards architecture, not that proportion which is given by the ruler; and as regards management, not the one which is created simply by the dry and matter-of-fact business methods.

Creative genius only can give to doors, windows, and fireplaces harmony of line and integrity, and to walls a nature that will act graciously as a background for the two or three pieces of furniture which provide, with colour and material, the main effect of the room, so that the ensemble of the suite be such that you feel you *enter* every time, instead of sneaking through a mahogany door with a number on it. Thus the right atmosphere can only be maintained by the studying of human elements.

So we believe we can conclude that perfect harmony of line does represent the inner thought of genius. Just as Michelangelo reached sublime harmony through physical

and spiritual sufferings (a harmony as everlasting as the very nature of his quest), and just as his achievements were the best example of all that literature—he was a great poet—art and philosophy could conceive together, it would be well if inspiration in all things were to be drawn from such noble sources and such a high conception of duty.



The old arches in the restaurant at Claridge's have been retained, but all decoration has been eliminated, and the effect is a simplicity which makes for dignity and a sense of space.



The Palm Court at the Hyde Park Hotel, looking towards the hall and staircase. The court is a scheme of simple shapes, relieved by the introduction of wall vases of amber-coloured glasses and coloured wrought ironwork. The general tone of the walls is of deep amber, graduating to the vault and elliptical lay-light over in lighter tones. The floor is laid with Travertine marble.

Designed by Mewes and Davis.

The Grand Hotel, Harrogate, has recently been reconstructed and re-decorated throughout from the designs of Oliver Hill. Apart from the general reception rooms of the hotel, a special feature has been made of the entertainment suite comprising the banquet room, foyer, bar and ball room. The decoration of the latter is in marbled rose pink and green. The rubber floor in the ballroom was designed by the architect, and has



A detail
of
the orchestra dais

been carried out in orange, red, and green. The orchestra dais has a silvered background with upholstered wine-coloured velvet and silk pilasters, on which concealed coloured flood-lights are thrown. The colour decoration of each of the four principal bedroom floors has been standardized, one scheme being carried through the corridors and suites of each floor. Some seventy bathrooms have been provided.

in the ballroom
at the Grand Hotel,
Harrogate.



The Palm Court at the Hyde Park Hotel, looking west and showing the fountain and orchestra gallery. The details throughout the court are suggestive of a garden treatment and painted in conventional colours. The columns, door surrounds, and vase pedestals imitate Sienna marble, while on the floor are placed Oriental carpets to harmonize with the colour scheme. The elliptical lay-light above is flood-lit, its border of amber glasses being lighted independently.

The policy of the Savoy Hotel management is to be constantly changing the decoration of the hotel, keeping it up-to-date and fresh. This policy precludes period decoration, which hotels usually indulge in, but which becomes stale and



A very dark recess at the Savoy Hotel, London, decorated with gold walls on which are large mirrors, and niches of glass in white,

uninteresting. In the larger rooms, complete reconstruction is seldom possible, and new effects must be achieved by the introduction of fresh motifs. The new decorations in the hotel have been designed by Basil Ionides. In the foyer

grey, gold, and pink. On the mirrors half-lamps are placed to give light. Designed by Basil Ionides.



The Pinafore Room at the Savoy Hotel is panelled in pencil cedar, with a pattern of silver nails. The floor is cherry myrtle and pink in colour. The furniture is of silver and steel. The lighting from pink-tinted bowls is thrown on to a pink ceiling.

new mirrors and niches of glass have been designed, while the annexe to this hall has been completely re-created. The Pinafore Room, being a unit in itself, has been panelled in pencil cedar

Two columns in the pinafore room which could not be removed as they are constructed of granite. They have been covered with silver leaf and new cups



fastened with silver nails in patterns, while glass and steel have been used for the electric fire. The appearance of the ladies' reading room has been completely altered by the adoption of a new

designed to suit their girth and height. The heavy mass in the foreground is also a part of the old construction and has been treated to harmonize with the room.



A recessed niche of coloured glass set in a period decoration at the Savoy Hotel. This niche is new in idea and replaces a fernery. The flowers in the onyx vase are of glass.



The decorative treatment of arches is usually dull, but at the Savoy mirrors have been introduced with applied vases of flowers in coloured glass.

colour scheme, and the use of electric fittings of fresh design. Some of the bedrooms have also been modernized by the introduction of new fitted bed-heads and novel painted wall treat-

An electric fireplace lined with hammered steel and surmounted with a mantelpiece of



ments, most of the usual furniture being eliminated.

Mr. Ionides has in hand a further scheme of a novel character for the redecoration of the main corridor of the hotel.

two toned mirrors. A bracket of modern design carries an elegant modern black cat.

36 Smith Square, Westminster, London.

Designed by Sir Edwin Lutyens, R.A.

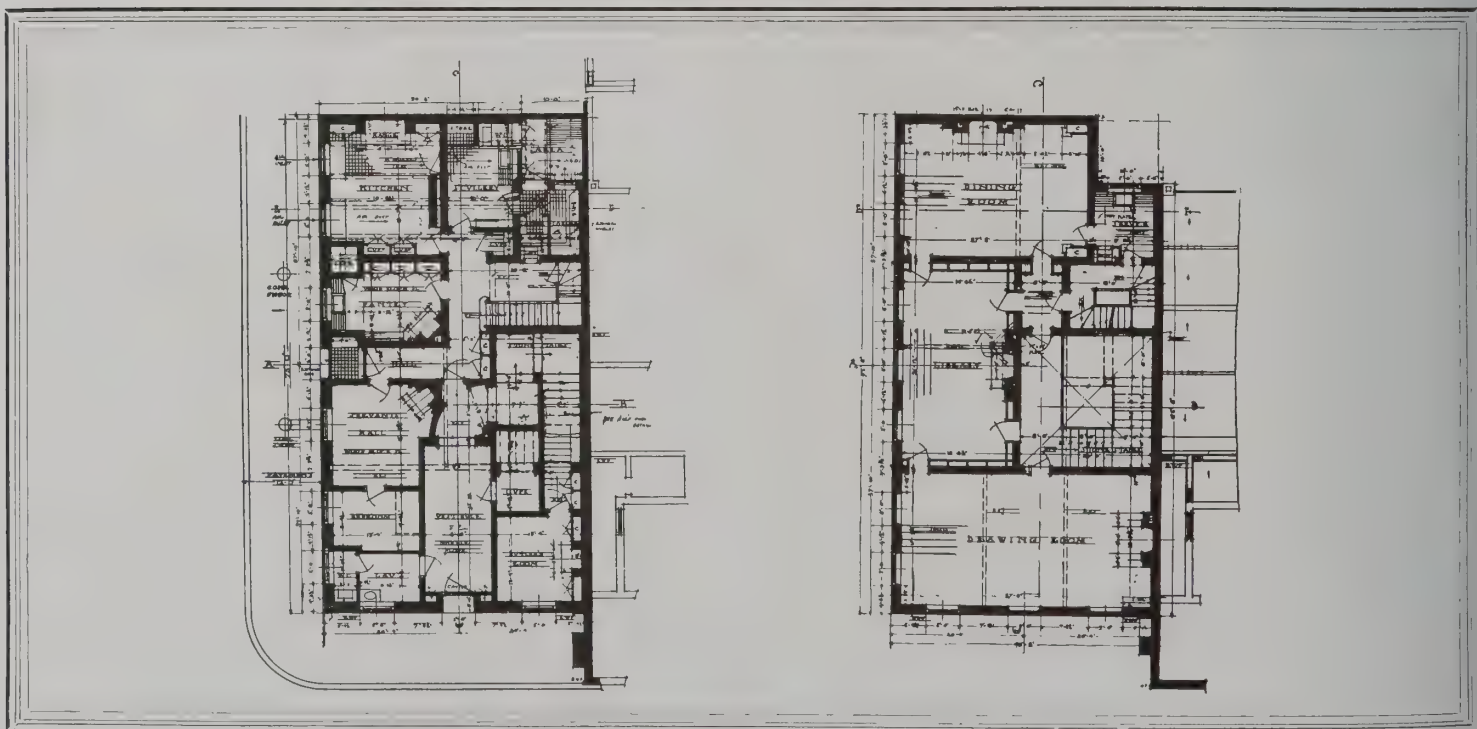
This house was designed for the Right Honourable Reginald McKenna. Built on a rectangular site, a simplicity of planning has been achieved by the adoption of a unit on which every dimension in the house depends.



The walls of the entrance vestibule are of white plaster. The ceiling is treated with green paint over black, and the skirting is ebonized. The floor is paved with marble. The distant door is the entrance to the servants' quarters.

THE ENTRANCE

VESTIBULE.



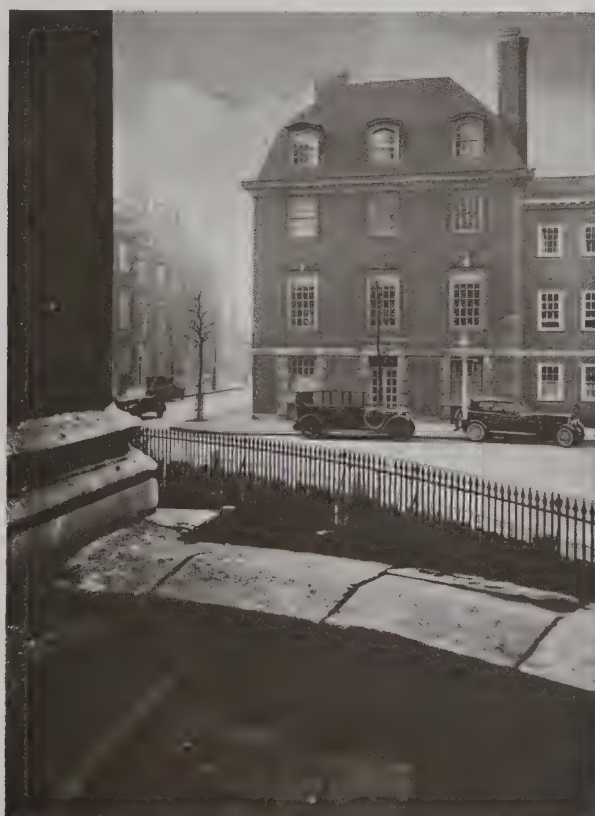
PLANS OF THE GROUND AND
FIRST FLOORS.



FROM SMITH SQUARE.

The foundations of the house are carried on piles and reinforced beams, and there are no footings.

The house is built of silver-grey bricks with hand-made, sand-faced red dressings, and the roof is covered with



FROM THE ENTRANCE TO THE CHURCH OF ST. JOHN THE EVANGELIST.

thick hand-made sand-faced tiles.

Both photographs are taken from Smith Square, one from each side of the church. The main entrance to the house is that shown in the lower illustration, taken from the main entrance to the church.



THE MAIN STAIRCASE.



FROM THE UPPER LANDING.

The staircase is built of Portland stone, and the walls are lined with Hopton-Wood stone, up to the dado on the first floor. The ceiling is stippled in indigo blue and white. The arch

THE VESTIBULE
FROM

leading up to the foot of the staircase is constructed of brick, and the vault is of breeze concrete with "T" iron reinforcement. The walls adjoining the arch are carried out in plaster.

THE ENTRANCE
DOOR.



THE DINING-ROOM.

The dining-room is on the first floor and adjoins the library and drawing-room. The floor is covered with ebonized deal. The ceiling is covered with tinted glazed vellum. The walls are green, the



THE CHIMNEY-PIECE IN

tint of a grebe's egg, the colour being transparent and over-glazed. The decoration to the chimney-piece, which is an eighteenth-century example is inlaid, and in colour.

THE DINING-ROOM.

The Glasgow Herald Building,

Nos. 56 & 57 Fleet Street, London.

Designed by Percy Tubbs, Son, & Duncan.

The site of the new building was formerly occupied by the famous inn, "The Green Dragon," which is recorded as being in existence as early as 1636. It was burnt down in the Great Fire, but was rebuilt in the following year, being then put back some



six feet. "The Green Dragon" was noted for the clubs held there in connection with the Popish Plot, and it was from its windows that Roger North witnessed one of the annual "Burnings of the Pope," once a regular feature of the life of Fleet Street.

A DETAIL OF THE SCULPTURE ABOVE THE BRONZE BAY.

CARVED BY C. W. DYSON-SMITH.



PLANS OF THE GROUND AND FIRST FLOORS.

THE GLASGOW HERALD.



Plate III.

April 1927.

THE EFFECT OF FLOOD-LIGHTING.
Percy Tubbs, Son, and Duncan, Architects.

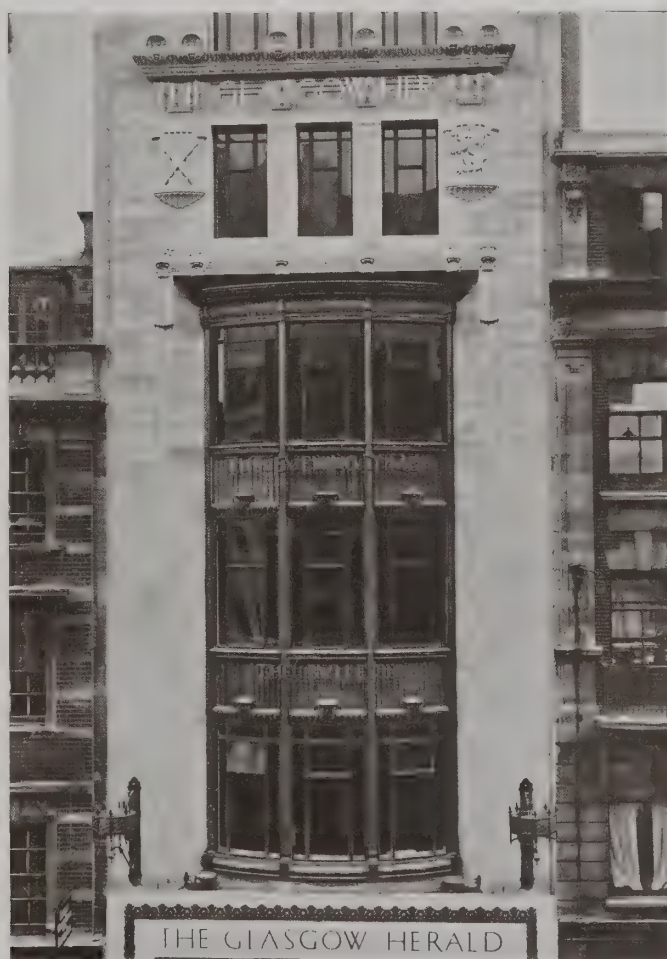


THE UPPER WINDOWS.



THE FRONT TO FLEET STREET.

When Fleet Street was subsequently widened the inn was demolished. The shape of the site is that of an irregular trapezoid narrowing to a frontage of 24 ft. on the street. The back and side of the new building have to rely for light on narrow courtways. The ground falls away rapidly to the back towards the river.



THE BRONZE

THE GLASGOW HERALD

The front elevation has been treated more or less as a tower, being 80 ft. high and 24 ft. wide. The party walls have not been left as cliffs of ragged brickwork as is usually the case, but have been finished in stone.

Mr. C. W. Dyson-Smith was responsible for the sculpture on the building.

BAY.



THE ENTRANCE FRONT.

The shop front is in white and grey marble; the doors and stallboard are in bronze, treated with colour tonings. The lettering and cresting are in gilded lead.

The upper part of the building is in Portland stone, toned in the same way as the shop front. The cornice above the



THE BRONZE

fourth floor was called for by the requirements of the flood-lighting system. The projectors over the ground floor could not be made to illuminate satisfactorily for a greater distance than forty feet. A further set was therefore necessary for the upper portion of the building.

ENTRANCE DOORS.



THE PUBLIC OFFICE.

The lobby is treated in three different shades of grey marble; the entrance hall is in marble and bronze. The wrought-iron lift enclosure is decorated with bronze and enamel enrichments and the lift-car is made of oak, with lacquering in bright colours. The flank walls of the public space



THE STAIRCASE

and general office are panelled in oak and have turned balusters of Pompeian character on the piers between the windows. The screen and end walls are differently treated in panelling. The ceiling coffering is flat and painted in tones of warm grey, with a binding band of bright coloured pattern.

AND LIFT.



THE DIRECTORS' ROOM.



THE CITY EDITOR'S OFFICE.



THE SUB-EDITORS' OFFICE.

The directors' room, manager's and editor's rooms are all panelled in Austrian oak, and have painted cornices and ceilings. The City editor's room is treated with panelling painted old ivory colour, and picked out with gilding on the mouldings.



SOME PANELLING ON THE GROUND FLOOR.



THE MANAGER'S OFFICE.



THE GENERAL OFFICE.

The furniture, which was specially designed by the Architects for the various rooms and departments, is made of oak throughout, and is all hand-made. The finish for the oak, both for the panelling and furniture, is limed and waxed.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.

Rutland Lodge, Petersham, Surrey.¹

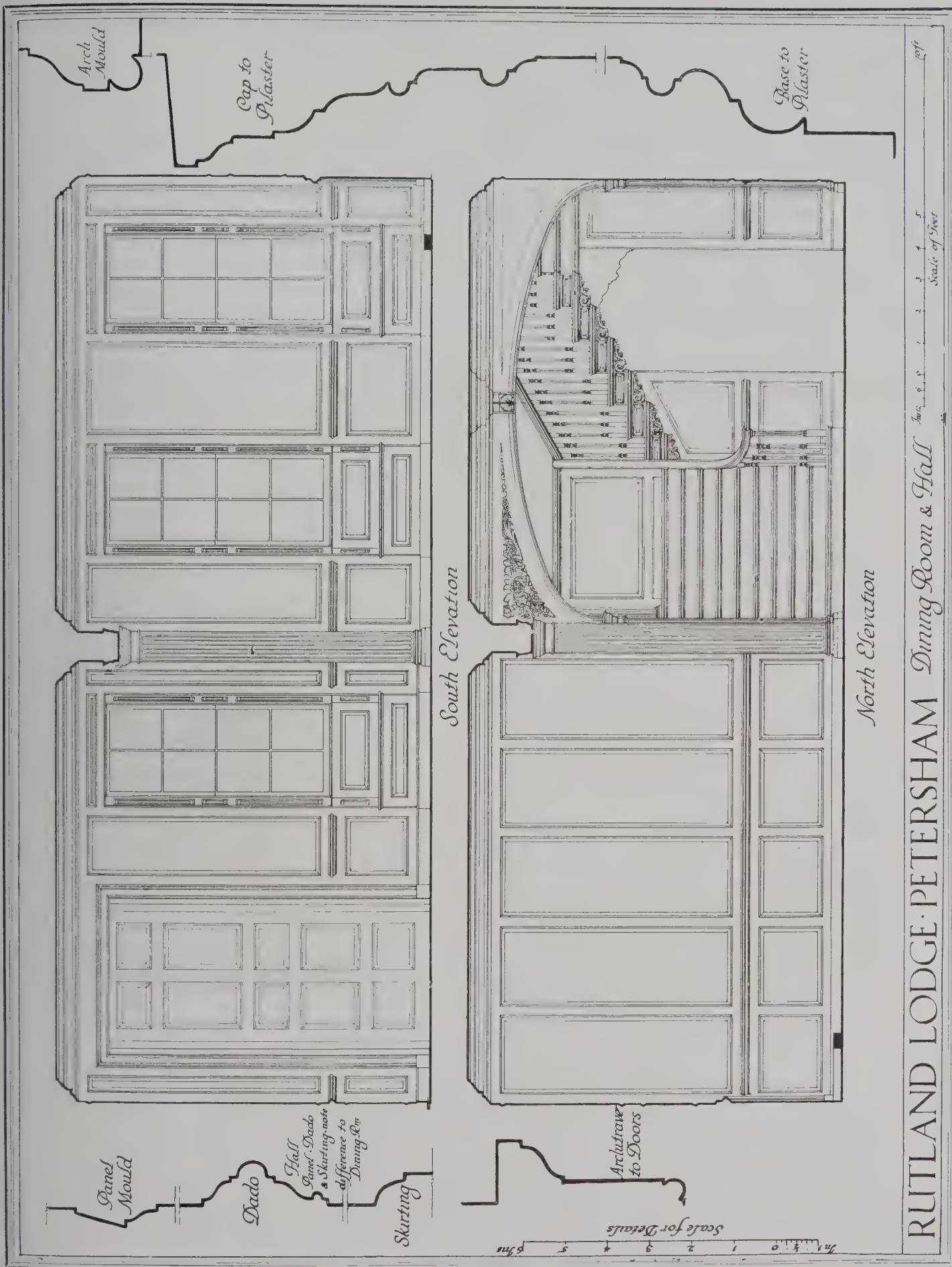
By Tunstall Small & Christopher Woodbridge.

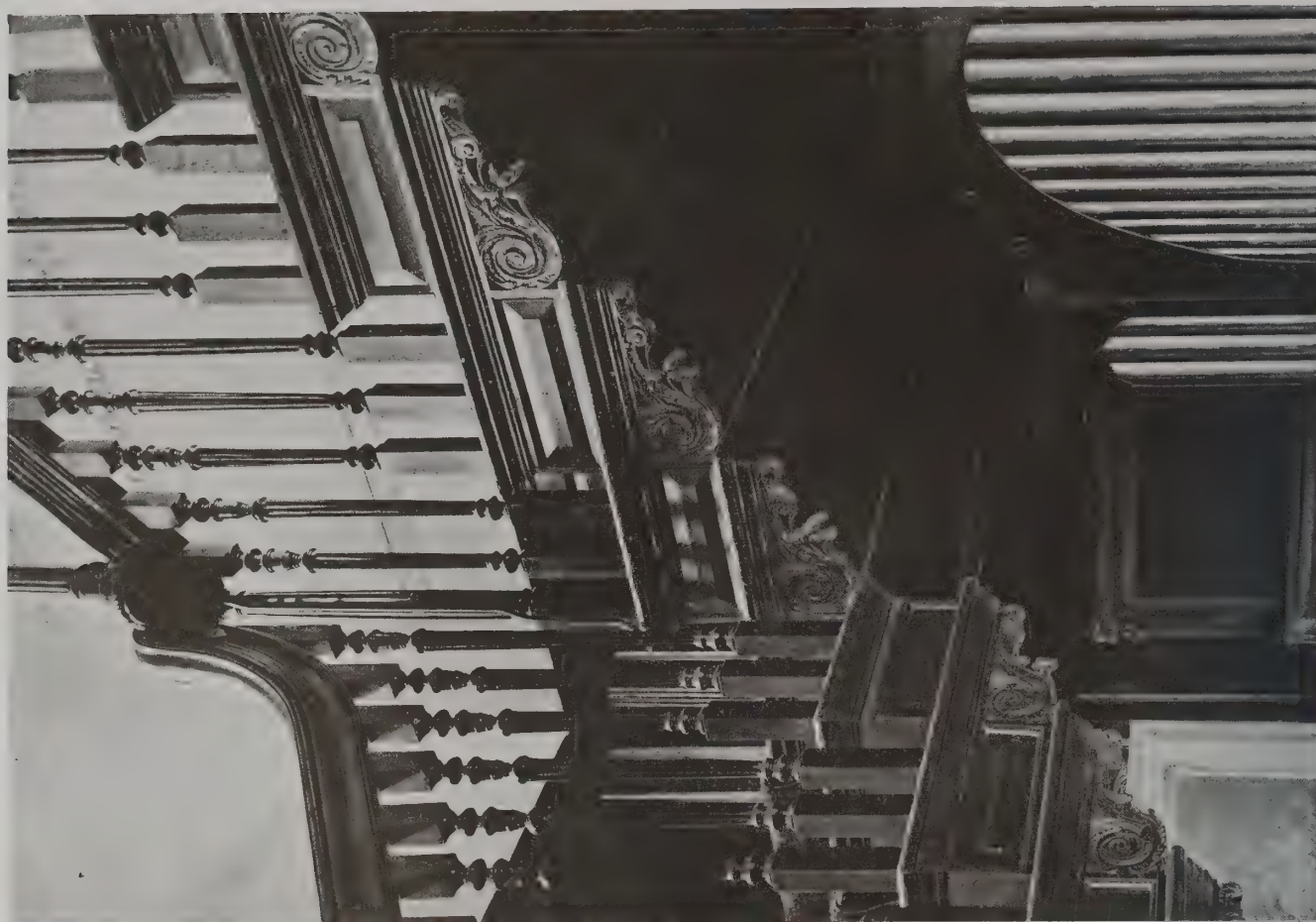


THE ENTRANCE HALL.

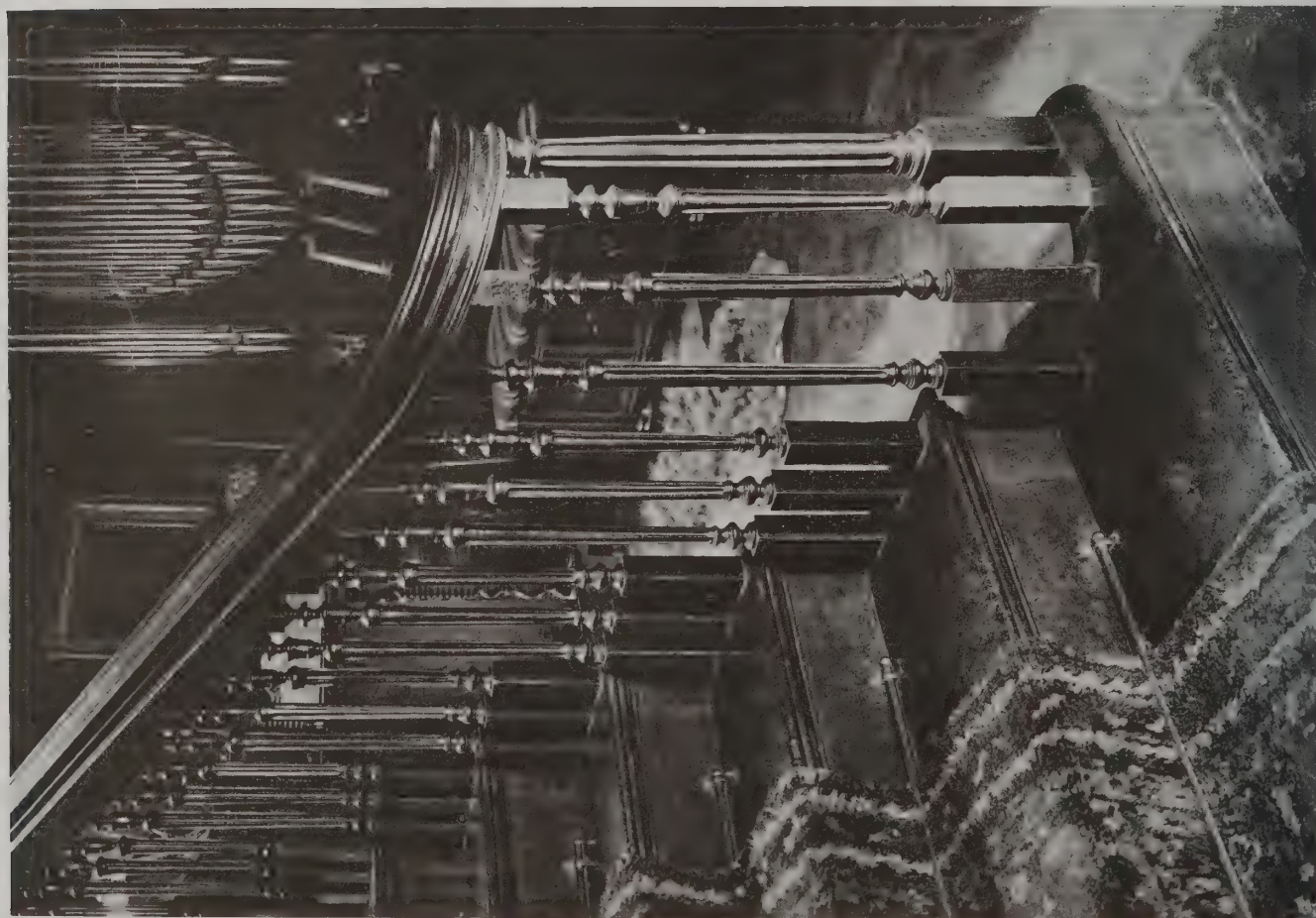
The entrance hall and staircase to Rutland Lodge is a good example of interior woodwork. When originally built the dining-room was divided from the hall at the position now marked by pilasters. The panelling is plain moulded and fielded—ovolo mould in what was originally the dining-room and ogee moulded in the hall. On the inside of the entrance door the architrave is designed to receive the door when open and is worthy of notice—also the arrangement of shutters. A modern brick filling now exists to the fireplace, which has a fine white marble bolection mould. To the left of the fireplace is the drink or wine cupboard, containing serpentine-shaped shelves. The staircase is very spacious and has three vertical fluted balusters to each step, of excellent design, and the panel over each carved bracket to string is unusual. The outline as near as possible of the carved brackets is projected the whole width of the soffit of the stairs, and forms a richly moulded ceiling under, and the shaped woodwork similar in form at the door leading to the garden is interesting.

¹ Photographs and measured drawings of the front elevation, entrance gates, entrance door, etc., were published in the February and March issues of THE ARCHITECTURAL REVIEW.

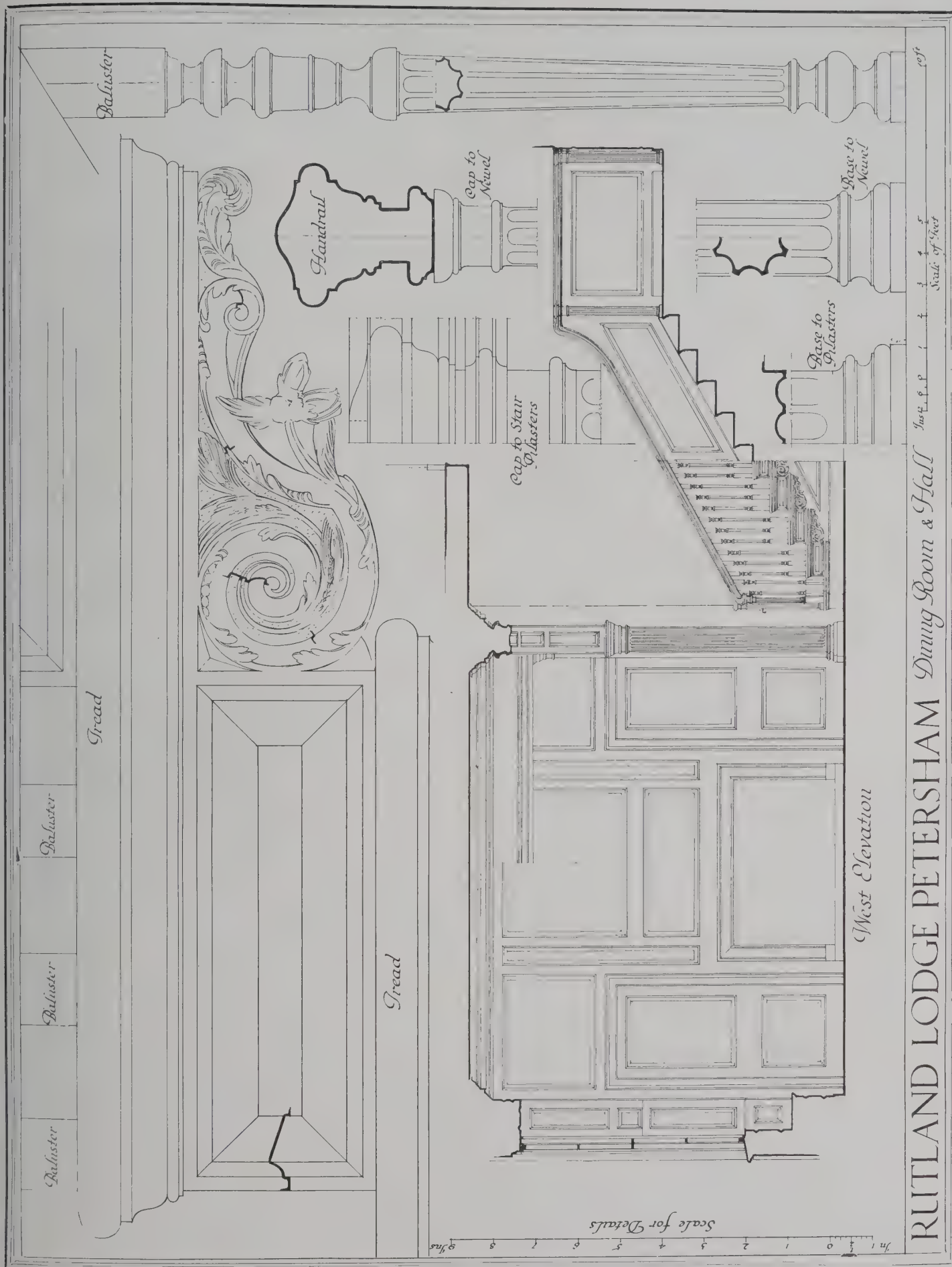




THE PANELLED ENDS AND CARVED BRACKETS OF THE STAIRS.



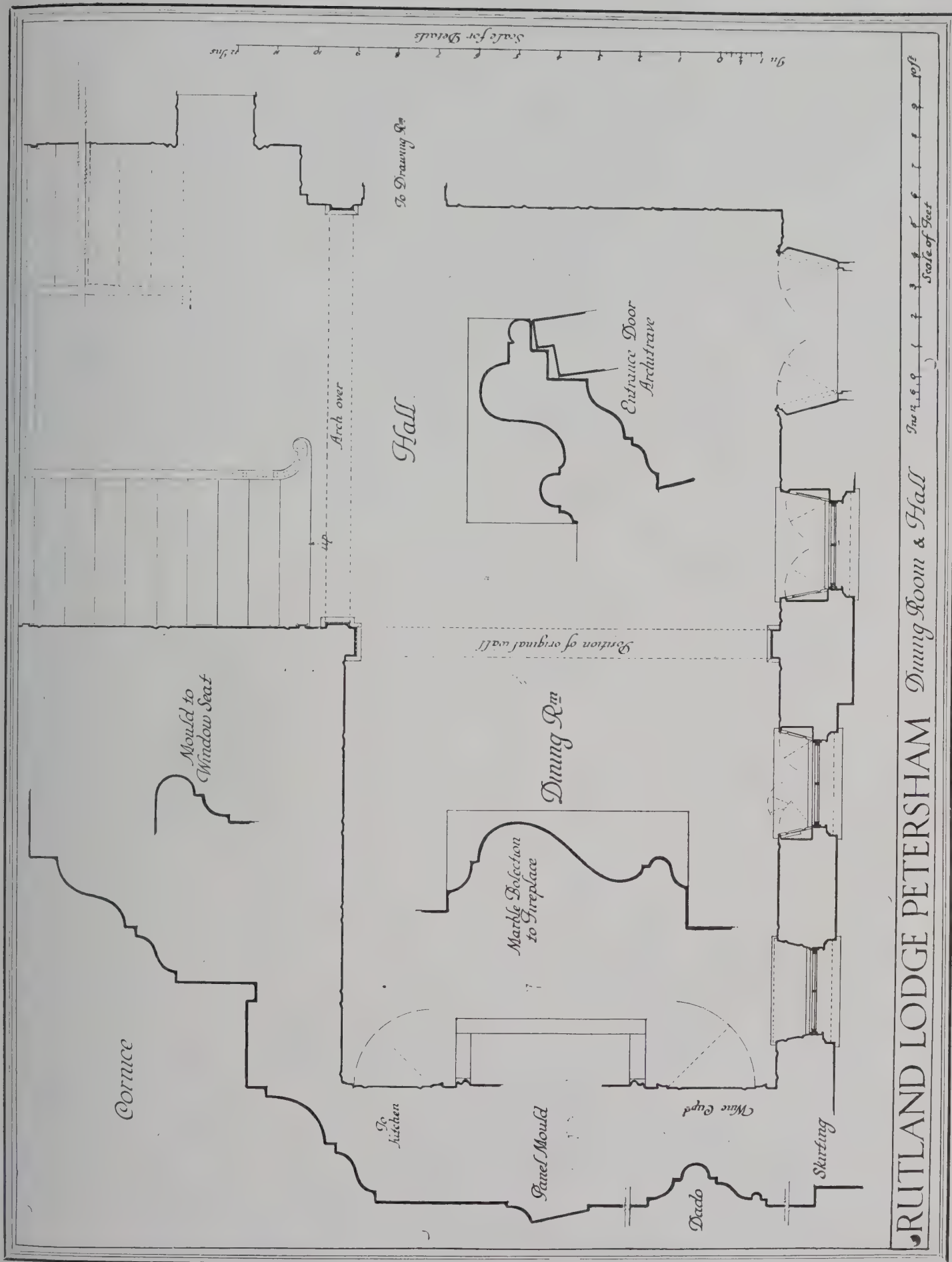
AT THE FOOT OF THE STAIRCASE.



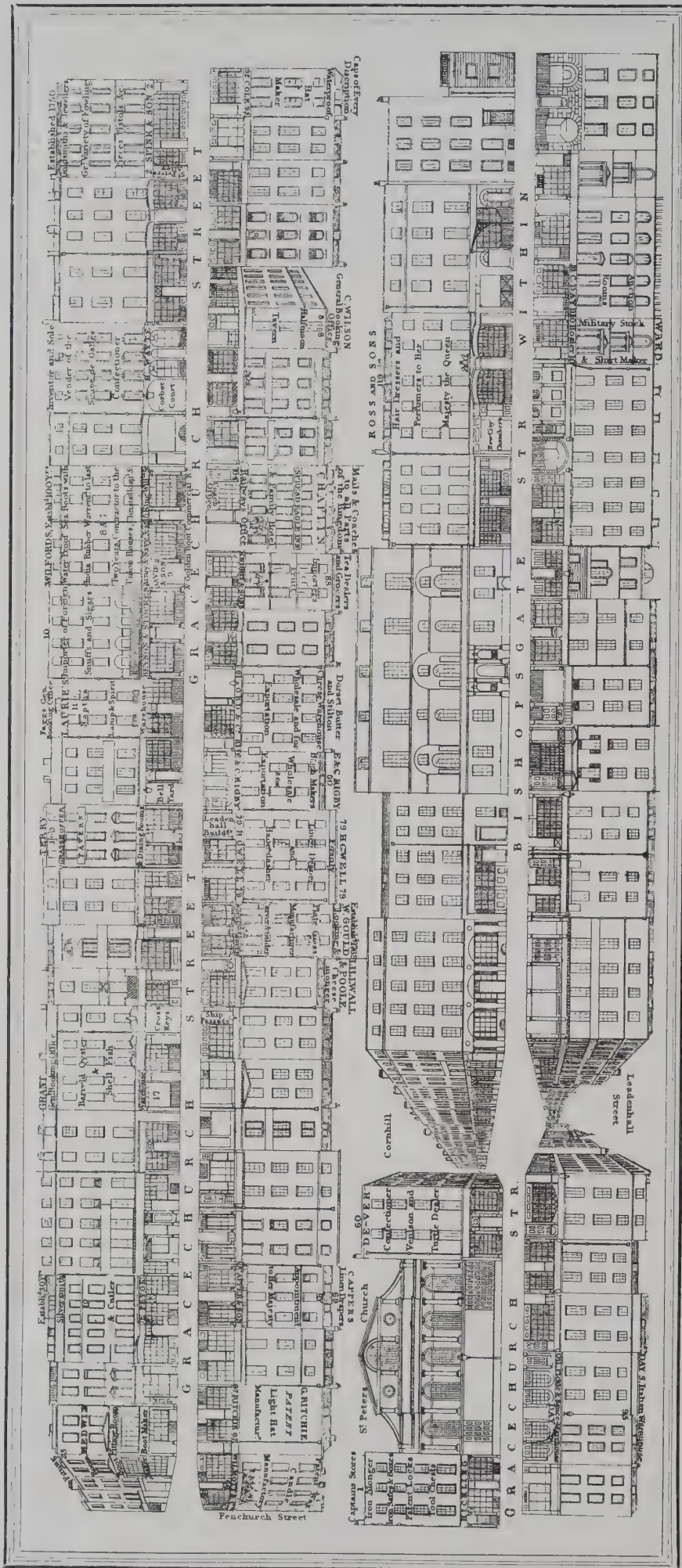
A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.



THE DINING-ROOM.



A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.



GRACECHURCH STREET AND BISHOPSGATE STREET WITHIN.

No. 21 in Tallis's "London Street Views." Published about 1839.

"Gracechurch Street," says Tallis, "is one of the most important thoroughfares in London, extending from King William Street, and the upper end of Fish-street-hill, to Cornhill, Leadenhall, and Bishopsgate-street. From the inns and booking offices in this street a great proportion of the stages to the villages in the south neighbourhood of London start; from the 'Spread Eagle' Hotel and Tavern, kept by Mr. Chaplin, Brighton coaches six times a day, Paris coaches twice a day; besides mails, coaches, and railroad conveyances to all parts of the Kingdom. The situation of this house is most desirable, being within five minutes' walk of the Custom House, the Steam Packet Wharfs and last, though not least, the charges are moderate, and the accommodation excellent. The 'Cross Keys' is an excellently managed inn, well adapted for the temporary residence of gentlemen, and families visiting London; it is kept by Mr. Pallister, who also occupies the celebrated 'Falcon' of Gravesend, and who has lately erected another hotel at that rapidly improving watering-place, called the 'Clifton,' which will vie with any of the first-rate establishments in the Kingdom. The river views from the 'Clifton' Hotel in Gravesend are almost unrivalled. In Gracechurch-street, within a door of Cornhill, is situated St. Peter's church; it is a substantial, plain, and neat edifice; the body is eighty feet long and forty-seven wide, the height of the steeple is one hundred and forty feet. The body is enlightened by a single series of windows, except the east end, where the church forms a sort of front to Gracechurch Street. The tower is plain, having a small window in each stage, and the dome which supports the spire is of the lantern kind; the spire is terminated by a fane in the form of a key. Whatever attention may be paid to the evidently fabulous account of this church as the seat of the arch-episcopal see of London, it undoubtedly is a structure of great antiquity."

"A curious coincidence touching a description of Gracechurch-street, may here be stated: that for many years preceding the year 1830, there lived and carried on business in Gracechurch-street, between Cornhill and East Cheap, persons of the following names:—Knight and Day, Old and Young, East and West, North and South."

"... Lombard Street derives its denomination from the Lombard merchants. These men, who were the great money-changers of early times, came from the four Italian republics of Genoa, Lucca, Florence, and Venice, anterior to the year 1274, and settled in England during the reign of Edward I. Being extremely rich, and the necessities of the English monarch impelling him to grant them protection, they exercised the most notorious extortions; they had advanced money to the king, and therefore obtained such exclusive privileges, that the fair London traders were considered as subservient only to the views of these mercenary men. Their extortions at last became so excessive in the reign of Edward III, that the king seized on their estates; they quickly surmounted this misfortune, continued their iniquitous practices, and were so opulent in the reign of Henry VI that they furnished that unhappy king with money, though not till the English Custom duties were mortgaged to them, as securities for the sum advanced. In this street they continued till the reign of Elizabeth, when the measures pursued by Sir Thomas Gresham confounded all their projects, and ultimately caused them to quit this country. They are now only remembered by the armorial bearings which distinguished them, viz. three golden balls, the ensign at present applicable to pawnbrokers."

"In digging for the foundation of the church of St. Mary Woolnoth, in this street, in the year 1716, an aqueduct and several vessels for sacred and domestic uses, etc., were discovered; these remains induced Dr. Harwood to imagine that here not only a considerable pottery, but a temple of concord must have stood, described by the Roman historians in their account of Trinobantam. Such vast quantities of broken pottery abounded here, that many cart-loads were taken away with the rubbish to mend the roads about St. George's Fields; an ancient wall which had been choaked up for ages was also restored to its wonted use, and now supplies the pump under the church."

Tallis's *London Street Views*.

XXXIV—Gracechurch Street and a Portion of Bishopsgate Street.



DE VER (late ANGELL & SON, 60, CORNHILL LONDON.

60 CORNHILL, LONDON.

IN this elevation we have that part of Gracechurch Street extending from Cornhill and Leadenhall Street to Lombard and Fenchurch Streets, and a portion of Bishopsgate Street Within; the rest of the latter thoroughfare being portrayed in a later section. As Tallis begins his Directory with Gracechurch Street, it will be convenient also to do the same, although not following his numbering, as that would cause us to commence in the middle of the thoroughfare next to St. Peter's Church. We, therefore, start at No. 23, at the corner of Lombard Street (the top left-hand corner), and proceed northwards to Bishopsgate Street, premising that Gracechurch Street was so called "from the parish church of St. Benet, called Grass Church, of the herb-market there kept" (Stow), and that it was known as Grasse Street till after its rebuilding subsequent to the Great Fire, when it was invariably called Gracechurch Street, although sometimes found written Gracious Street. It has a long history, and, as the centre of the corn market, was always a thoroughfare of much business activity.

We shall not have gone far before we come, at No. 16, to the once famous coaching inn known as The Cross Keys, whose yard entrance is on the left of the house itself, a house distinguished by the crossed keys exhibited on its front. At No. 13, with Bell Yard running under it, was another hostel, the Grass-hopper Tavern, kept by one Terry. Corbet Court, a little farther on, no doubt takes its name from some previous owner of property in this spot, while St. Peter's Court is, of course, so denominated from the adjacent church. It is interesting to come across the shop of the well-known goldsmiths and jewellers, Messrs. Spink and Son, at No. 2, next to this court, and to find, as we do by Tallis's lettering on its front, that the business was established so long ago as 1750.

The portion of the church of St. Peter's, Cornhill, which we see, is the east end. The edifice was one of those destroyed in the Great Fire and rebuilt by Wren, the interior being a particularly interesting example of his methods; while the fact that the church possesses a rood screen differentiates it from all other London churches except Allhallows the Great. Readers of Thackeray's "Roundabout Papers," those delightful essays in which the great novelist put the best of his wisdom and so much beauty of style, will remember his references to St. Peter's, Cornhill, and how he links it up with Coire, in the Grisons, through the ancient British King Lucius, who is said to have founded it.

Passing across the entrance to Cornhill, another place associated with Thackeray when he was editor of the magazine that bears its name, which was published by Smith Elder & Co. at No. 65, and from which Birch's beautiful little Adam-fronted shop has recently been wrenched away, we come to Bishopsgate Within. The business premises at the other corner of Cornhill

were those of Costeker & Co., woollen drapers (No. 125), and the large building two doors off the well-known London Tavern, then carried on by Bleden & Co., but taken down in 1876; the New City Chambers being just beyond. At No. 119, occupied by Ross and Sons, hairdressers, the poet Crabbe lodged when the place was carried on by Vickery, also as a hairdresser. The low piece of wall at the extreme end of the elevation is a portion of the church of St. Martin Outwich, demolished in 1875, and then replaced by the buildings of the Capital and Counties Bank.

By reversing the plan and crossing the street we can begin our return journey to the point at which we set out. The first building, with the rusticated ground-floor frontage, was then the Colonial Bank, while the large premises (No. 9) were those of the famous banking firm of Baring Brothers. Beyond are the shops of prosperous tradesmen in various branches of commerce, until we reach the turning into Leadenhall Street. From this spot we are again in Gracechurch Street, the corner premises being numbered 98, and then in the occupation of Shearman and Briggs, hatters. Along this side of the thoroughfare it will have been noticed how few of those little outlets, which we are generally accustomed to find with such frequency in London, occur; but farther on in the street we come to several: Half-Moon Passage, between Nos. 88 and 90, taking its name from the tavern at the former; Bull Head Passage, running under No. 81, then the shop of Ord & Co.'s butter warehouse; Leadenhall Buildings, entered under No. 79; and Ship Tavern Passage under No. 76. The fact is, a great fire in 1765 destroyed practically all the south end of Bishopsgate Street Within, and in the rebuilding older passages, if there were any, were closed, and built over.

As will have been observed, there is little calling for remark concerning the architectural features of this portion of Bishopsgate Street Within or Gracechurch Street. The houses are square and solid, and the shop fronts for the most part, although there are exceptions, of a formal and rather uncompromising character. Here and there we find the windows with rounded tops, as at No. 95 Gracechurch Street, Messrs. Days' Italian warehouse; or with bowed fronts, as at Gould's, No. 78; while occasionally the upper parts are distinguishable as being rather out of the ordinary, such as No. 8 and No. 10 Bishopsgate Street Within; but as a rule a rather dull uniformity obtains. Sometimes we find a sign on the front of business premises, such as the Chinaman, on those of Knight and Sons, tea dealers, at No. 83 Gracechurch Street, or the spread-eagle over the entrance to the inn of that name at No. 84. The vignette which shows not only the east end, but also the spire of St. Peter's, Cornhill, with Wren's beautiful Gothic tower of St. Michael's behind it, seems to indicate, by the selection of this view, that in the thoroughfare itself there was nothing worth pictorial reproduction, unless the choice of it was due to the desire of De Ver (late Angell & Co.), whose premises are shown at the corner of Cornhill and Gracechurch Street, to secure a noticeable advertisement.

E. BERESFORD CHANCELLOR.



A PLAN OF GRACECHURCH STREET AND ITS NEIGHBOURHOOD.

Exhibitions.

THE LEFEVRE GALLERIES, 1a King Street, St. James's, S.W. 1. Exhibition of Paintings by Roger Fry and Frederick Porter, Water-colours by Bernard Meninsky.—Before one can properly appreciate the work of Mr. Roger Fry, a repugnance to his rather woolly method of handling oil paint and his sombre colour-schemes has to be overcome. He is not a colourist, so that it is other qualities we must look for in his paintings.

Mr. Fry has this to his credit: he never tries to be clever, and is not afraid of being commonplace, either in his subjects or in his method of treating them; sometimes he is content to be commonplace to a degree.

He does not see Nature in terms of colour, but rather in solid chunks and masses of material, for he is interested in the construction of things, and loves to balance in his mind their probable relative weights; sometimes this tendency makes them look heavier than they appear to be in Nature.

Mr. Fry's drawings in monochrome, reinforced with pen and ink, are masterly, for there is packed into this very restricted method the force of a great reserve of knowledge. The eye takes in these drawings easily, because being in one colour their appeal is direct. The varying textures of trees, rocks and water are all clearly given with the very slightest means.

Mr. Porter is a very capable painter who now seems to be rather influenced by Mr. Fry, but both have probably derived the basis of their methods from the same sources.

Mr. Porter has a good colour sense which he uses with reserve. He is not so definite a theorist as Mr. Fry, and may be said to paint from feeling more than from intellect.

Mr. Bernard Meninsky's watercolours are freely treated: he uses plenty of water and obviously gets some fun out of doing them. They are more French than English, in that they are paintings and not merely coloured drawings.

He goes in for heavy contrasts, unusual in watercolours, and although some of his things are a little black, they are often dramatic and full of movement—movement obtained in the way Van Gogh obtained it, by exaggerating the undulations of the general features of his landscapes.

THE ARLINGTON GALLERY, 22 Old Bond Street, W. 1. The *New Forest Group*.—This was rather a disappointing show, as it held few works more than slightly interesting.

Perhaps Mr. Hesketh Hubbard is the most accomplished of the painter members, but his paintings are rather mechanical in treatment, like large coloured linoleum cuts, with standardized shadows and patches of light. One would like him to let himself go a little more and forget the proportional representation which he seems to think his trees and meadows demand.

Mr. Cecil Leslie, who is new to me, seems to be a painter of promise. He handles paint easily (though this kind of facility is sometimes a snare, and he must beware of becoming too slick) and has a good knowledge of form, and the cleanness of his colour is well preserved throughout his compositions. His large painting, "The Bath" (24), is his best example.

Mr. S. H. Braithwaite showed a number of watercolours which were neat and topographical in appearance, but did not look well exhibited among stronger work.

Mrs. Phoebe Stabler is the only sculptor belonging to the group. She is well known as a successful designer of figures in lead, and other materials, intended for garden decoration.

Her most noticeable work on this occasion is perhaps the fireback, "Gazekas." The design is definitely restricted and limited by very severe lines which reduce it to the merest rudiments of forms consistent with recognizable representation. It should be very effectively placed at the back of a fire where the light from the flickering flames would throw it into relief and give it vitality.

Her small study, "Smiling Child" (84), is attractive for its subtle child-like charm.

Mrs. Stabler is inclined to insist too much on a particular type

of head with receding forehead and slanting eyes, which has interest if we do not see too much of it, but as she introduces it into almost everything she does it has become monotonous.

THE REDFERN GALLERY, 27 Old Bond Street, W. 1. Exhibition of Decorations, Oils, and Watercolours by Miss Ethel Walker.—Miss Ethel Walker's chief quality as a painter is her responsiveness to impressions; in works requiring prolonged thinking she is not so successful. Therefore her quick sketches, and portraits which are inspired by the immediate presence of the sitters, are the happiest. It is for this reason that isolated patches in her large decorative works are more pleasing than the decorations as a whole, for she has been interested in the bend of an arm, the sway of a figure or the poise of a head.

Her ability is clearly shown in her small panels of park scenes, streets and squares, in which figures happily fit into and move naturally about in their surroundings.

Miss Walker's portraits have the vitality which comes from direct touches, which may not always give the exact drawing, but their very irregularities impart a sense of movement not to be attained by mere adherence to any academic rules.

Miss Walker's seascapes are perhaps a little vacant as renderings of the sea, but are pleasant in colour and tone.

Her flower-pieces show her at her best as a colourist, and are spontaneous in handling and decorative in effect.

It is satisfactory to know that the exhibition of this talented painter's works has been a most successful one.

SUFFOLK STREET GALLERIES, Pall Mall East, S.W. 1. New Society of Artists.—This was a sort of Royal Academy in little, but without that unknown quantity which often makes the Academy of speculative interest. Most of the exhibits were just mildly out of date, like last year's fashions, but not out of date enough to be amusing.

"The Shadow of the Henroost" (144) by Miss Winifred Wilson conformed perhaps more than any other to the art of the present day. It is bright in colour and has clear-cut shadows, and is positive in execution.

Mr. Henry Mawdsley's "Kathleen" (120) was one of the best portraits, being well drawn and modelled, but bad in colour.

Miss A. Constance Richardson's "Thomas Richardson, Esq." (249) is commendable for its loose and easy treatment.

The Hon. John Collier's "The Unshingled" (159), a painting of a girl combing and displaying for our attention and possible approbation her long golden hair, may satisfy a want for those who object to the Eton crop and for whom no doubt it is intended, but that will be about the extent of its appeal.

Among the watercolours, the works of Miss M. Theyre, Lady Hume-Williams, and Mr. R. Archibald Lewis asserted a certain superiority over the others.

ALPINE CLUB GALLERY, Savile Row, W. 1. Exhibition of Paintings by Professor Leonard Hill, M.B., F.R.S., Hon.A.R.I.B.A.—One feels that Professor Leonard Hill got a good deal of exhilaration out of painting his pictures, and on the whole his was an enjoyable exhibition to visit if one did not treat it too seriously.

There appear to have been many and various influences at work on the formation of his style—if, indeed, under the circumstances he can rightly be said to have a style—varying from Brabazon and Wilson Steer to Fantin-Latour.

Professor Hill has a feeling for using oil paint, and he is on occasions not afraid to use it liberally; but his work generally denotes lack of control—he has not yet learned to hold himself in, nor has he disciplined his materials, which sometimes seem to run off on their own account.

He undoubtedly has a talent for picture making, but as R. L. Stevenson says, we must all sooner or later learn to overcome the excited amateur in us—or something to that effect—and this would seem to be what Professor Leonard Hill needs to do.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
APRIL
1927

Modern English Carvers.

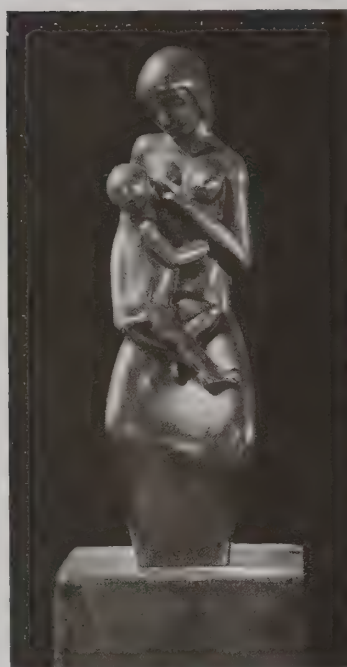
I.—Eric Gill.

By Kinton Parkes.

IN architectural sculpture there are two problems: its making and its placing. The first concerns the sculptor mostly, the second the architect. The problems can only be solved artistically by the two in conclave. As to its making: is it to be fabricated by the artist, by a craftsman, or by workmen? As to its placing: is it to be an integral part of the building structure or an adornment? The placing should determine the making, and if it is to be a feature the sculpture should be done by a master—designed as well as made.

Eric Gill is a sculptor with the architectural instinct, rather than a sculptor doing architectural work; he knows what to do with a space as well as what to do with the material with which it is proposed to fill it. Moreover, he is a first-rate draughtsman, with a genius for line. In his modelled work it encloses with surety compact mass, but it is in his cut work that he shows complete mastery of line in material. In his woodcuts there is perfect precision; in his glyptic sculpture there is a certainty that never fails to give it high distinction. To get at the secret of this it is necessary to study Gill's graphic work—his wood-engravings and his drawings. They are of the essence of the cutting instinct, not merely sculptor's drawings attempting to indicate three-dimensional form, but rather suggesting the very incisional work of the chisel, to be followed by the actual chisel in the material, almost, as it were, in facsimile.

There is ample scope in the original small-scale drawings for



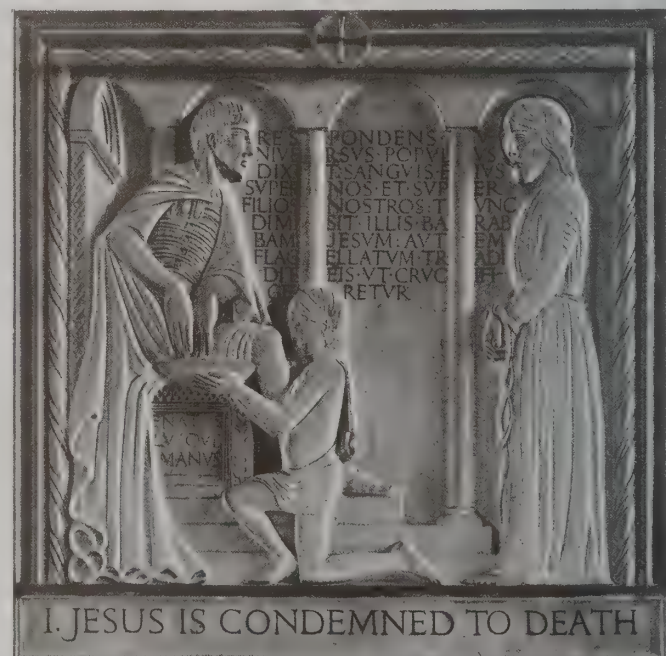
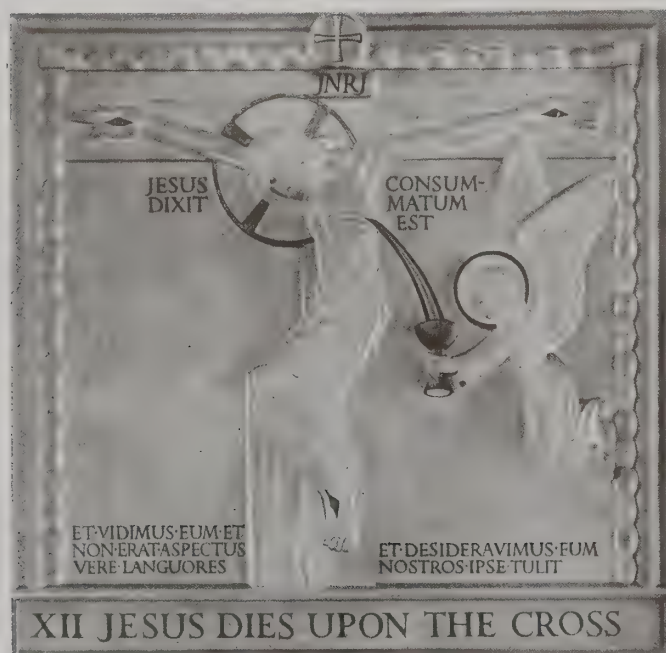
1. Mother and Child.
Cast in brass.

the "Fourteen Stations of the Cross" in Westminster Cathedral; the preliminary designs with some alternative ones; the twenty-eight studies of the general arrangements of the figures and lettering, and the working cartoons on squared paper showing structural lines with colour contours for depth of cutting, the designs being $\frac{1}{4}$ scale and the cartoons half-size. In addition, there are some thirty preparatory sketches and life-studies, the latter rendered with absolute realism, of various forms, gestures, and poses of the trunk and limbs, hands and feet, but few heads or faces. All these drawings are wonderfully correct and direct, but on examining the works for which they were made as notes, it is found that their realism is dispensed with and the method is hidden by the result. (Fig. 2.)

The craftsmanship of the panels themselves is of the highest order. They are in Derbyshire carboniferous limestone from Hopton wood. All the roughing out, the claw work, was done in the artist's workshops. There was no modelling, nor was there any mechanical carving. The first panel—"Station V"—completed in 1913, as well as panels II and X, which were done shortly after, were wholly made in the workshops, but the others were finished when placed *in situ* on the great brick pillars of the cathedral, and

therefore have some advantage in the matter of lighting and of viewpoint.

At Bradford, in Yorkshire, there is a second "Stations of the Cross" in St. Cuthbert's Church, less elaborate, but no less



2. Two of the Stations of the Cross, in Westminster Cathedral, London.
Reliefs carved in marble.



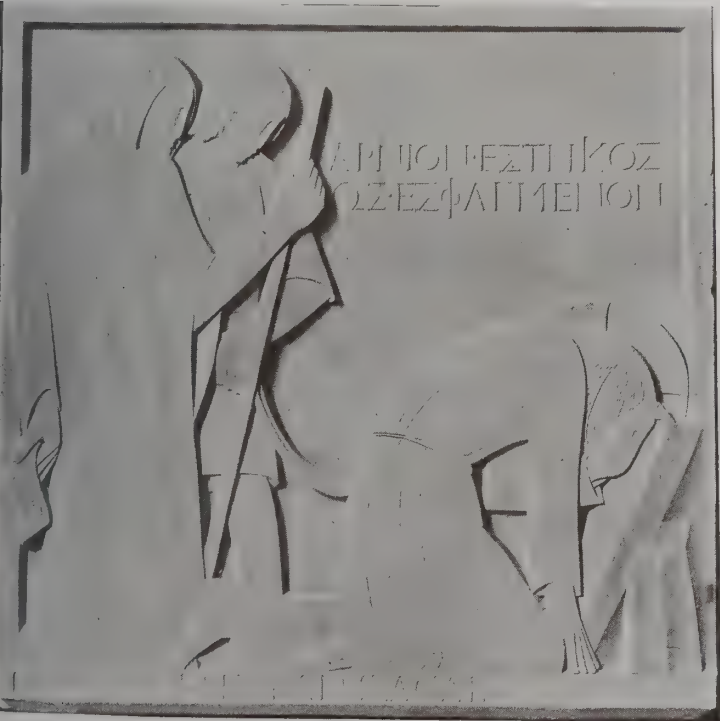
Reproduced by courtesy of "Artwork."

3. Two of the Stations of the Cross, in Saint Cuthbert's Church, Bradford, Yorkshire.
Direct-carved in Beer stone.

striking than the cathedral series. There is an austerity of spirit in these which is not present at Westminster; a direct statement of emotion which is somewhat discounted in the elaboration of the earlier stations. The lettering is less prominent; the feeling even more primitive. The material used is Beer stone; the method direct carving, and emphasis is added by the employment of colour. The panels are 2 ft. 6 in. square, and are placed on the eye-level on the walls of the aisles, and from their nearness and by reason of their lack of decorative details their appeal is more intimate as well as more immediate. (Figs. 3 and 4.)

In neither of these sets of "Stations" has the artist attempted literal representation, but rather to give new form to traditional matter. For their purpose the "Stations" must be pictorial; they must compel reverence; indeed, if possible, the absorption

of spiritual reverie; they must attract the uneducated and simple-minded as well as the cultured; they must tell a story so that divine pity is evoked. All these things Eric Gill has done at Westminster and Bradford, and exalted the simplicity of what is often a crude form of art into one of the most significant art-manifestations. The art of these two sets of "Stations" has outstepped the conventional as well as the natural by what is seemingly a simple picture stated by a seeming simplification amounting to archaism, and it has hidden away the complications of the exquisite draughtsmanship of a highly sophisticated artist. A combined study of the drawings and the finished works is eloquent of the fact that the highest art is that which conceals art. Curious as they may be, these incised forms, by some considered unnatural, are the result of a carefully elaborated stylism.



Reproduced by courtesy of "Artwork."

4. Two of the Stations of the Cross, in Saint Cuthbert's Church, Bradford, Yorkshire.
Direct-carved in Beer stone.

Their style must not be overlooked; they are incised reliefs on a large scale; essentially glyptic in quality; not rounded nor moulded, nor pretending to plastic quality. In the St. Cuthbert's series the flat carving is even more pronounced than in the Westminster set; straighter cut and more simply designed; less decorative with fewer ornamental adjuncts, but no less pictorial.

It is not enough to speak of Eric Gill's technical excellence in drawing and carving, for there is a further factor which these serve to render. Gill is a man of ideas with a vivid way of expressing them, and he is a man of feeling. He has spiritualities, which express themselves in his work mostly of a religious character, in turn, in terms of Christianity and of paganism. What man of feeling but has this dual psychological state? He has a quality of mental expression which has exercised itself in brochures and articles in an endeavour to make literary assertion of general principles.

Gill's graphic mastery is not the result of academic training, but rather a native gift. Born in 1882 at Brighton, the little instruction in draughtsmanship he had was obtained at the Chichester School of Art and as apprentice to W. D. Caröe, the architect. For some years he worked at Ditchling, and in 1924



5. The Bisham Crucifix. Carved in Portland stone.

the scene of his labours was removed to Capel-y-ffin, near Abergavenny.

Previous to his exodus from Ditchling and apart from the Westminster and Bradford "Stations," his works include war memorials at Bryantspiddle in Dorset (1917-18), in Purbeck stone, and in Portland stone at Trumington, Cambridge, and at Chirk, Denbigh, and Hastings, Sussex. These works date about 1919-1920, as does also the Bisham Crucifix in the same material at the cross-roads near Marlow. (Fig. 5.)

Apart from these architectural works, the artist has made a number of pieces, small and large, which are mostly in the possession of private collectors, including a "Mother and Child" relief in Beer stone, and another in Corsham Down stone. (Figs. 6 and 7.) To Bradford went a very beautiful "Head of Christ" and several other pieces. In the gallery of Westminster Cathedral is a Crucifix, and in the foyer of St. Martin's Theatre a marble plaque to the memory of Meggie Albanesi. All these are carvings, for Gill is not a frequent modeller, but essentially a cutter of wood and stone, to whom, as he points out in his essay "Sculpture," sculpture is carving, a position which he defended with vigour in his article, "The Carving of Stone," in THE ARCHITECTURAL REVIEW of April 1926.



6. Mother and Child.
A relief carved in Corsham stone.



7. Mother and Child.
A relief carved in Beer stone.

English Furniture.

VII.—Sideboards—II.

By John C. Rogers.

IN the February issue my article on sideboards described and illustrated designs that were devoid of superstructure above the table top and in that way conformed to the eighteenth-century types. But today designers and craftsmen have found suitable motifs in almost endless variety, and for this, the second article, I have separated those with some sort of top addition ranging from a lattice or open framework to a full tier of shelves in which the old dresser is more in evidence than the sideboard. With so wide a range of designs it becomes very interesting to consider them in relation to the modern house and particularly to the dining-room; for if the room be equipped solely with its essential furniture, and I think very many people now prefer this arrangement, the sideboard is the principal piece, and having chosen it, table and chairs must harmonize, but not try to outdo it, in importance. It is, of course, a matter of opinion to some extent, but as you look at these many excellent designs, do you not conjure up in your mind just the sort of room into which you feel this one or that would fit perfectly? Here is one that at once suggests a squarish room with bolection-moulded fireplace and a pair of tall sash windows, while another seems to call for an older or earlier atmosphere—a brick-built fireplace and leaded casements in moulded brick framework. Not that I feel it right to place these essentially modern sideboards in



1. An English walnut sideboard inlaid with ebony, boxwood, and mother-of-pearl. The lattice back is of ebony with mother-of-pearl inlay.

Designer : AMBROSE HEAL.

Craftsmen : HEAL'S.

periodized rooms, but inasmuch as in themselves one can detect some hint or feeling for certain traditions, there is at once created what I have termed atmosphere that must render your choice more suitable for some rooms than others. Considerations of space forbid me to select examples, and perhaps it is just as well, for it is a matter of taste in furniture that is in very excellent taste.

That a well-proportioned superstructure can add much interest to a sideboard is well shown in Fig. 1. This beautiful piece, designed and made by Heal's, has a black lattice upper frame inlaid with mother-of-pearl at the joints, with the ends accentuated by a pleasant upward curve of the top rail to emphasize the pedestal supports. The lattice frame rises from the back of a

narrow shelf for plates, and this stands just a little above the table top; the riser to this shelf is in walnut, of which the main body is built; the wood has been very carefully selected and the panels are faced with quartered veneers. The border patterns are worked in black and boxwood with a square chequer at regular intervals. In the centre are three shallow drawers, while of the balancing pedestal fronts, the right-hand panel is a door and the left a drawer. The square leg framing and yoke feet are nicely proportioned and look exceedingly well. In Fig. 3 we see another light lattice superstructure, but in this instance the designer, P. Waals, has set it upon a very massive looking body, and, to



2. A sideboard in walnut with hand-made brass. The handles were made by A. BUCKNELL.

Designer and Craftsman : P. WAALS.



3. A sideboard in English oak and ebony.

Designer and Craftsman : P. WAALS.



4. An unpolished oak dresser with black knobs.
Designer : AMBROSE HEAL. Craftsmen : HEAL'S.



5. A dresser painted in "Colourcomb" of two shades.
Designer : J. F. JOHNSON. Craftsmen : HEAL'S.

my mind, the contrast is a little severe; but it is a splendid oak specimen and needs to be actually seen to be fully appreciated.

With its solid plinth the mass is suggestive of some fine old chest, but the heaviness is cleverly relieved by the method of dividing the carcass into drawers and cupboards, the ebony faces of the divisions being narrow and carved with a traditional gouge-cut ornament. The four door panels are twice fielded and cut with hexagonal centres, while all handles are shaped out of ebony. The true craftsman is not afraid to bare his dovetailing at the corners of the plinth, and what a perfect job it is!

A panelled back with shelves, etc., stands upon the body of a fine walnut "board" in Fig. 2. This is quite a remarkable specimen; it is not only most attractive, but is entirely cut from solid walnut, even to the choicely figured panels. In this case the faces of the carcass divisions are a little wider and are carved with a double row of gouge cuts. In company with the door panels, the drawer fronts are delicately splayed or fielded without fillet, giving a subtle play of light such as one associates with the bevel on old Vauxhall plates. As in the other example, the doors open on pin hinges, and in this case the handles and latches are hand-made in brass. The solidity of the piece is well supported on the four profile moulded and chamfered feet; and it is interesting to notice how cleverly the designer has imparted a lighter, more delicate feeling into the framing of the upper shelves, which support an undulating top rail of graceful contour, widely chamfered, and held apart upon short uprights.

Amongst the fine furniture by Edward Barnsley, of Petersfield, a great favourite of mine—and of many others—is the delightful sideboard seen in Fig. 6. In the type of foot, the fielded panels, and the face cutting on the divisions of the carcass, there is much in common with designs of P. Waals—both men are fond of

working and designing to express similar motifs—yet to the initiated there are differences that can be accepted as reliable evidence of authorship. The attractiveness of this piece is enhanced by the display of china; but that is perfectly legitimate, for the shelves and backboard were designed expressly to accommodate such things, and how well they serve their purpose needs no words of mine to enforce. The proportions are beautiful, and by splaying the side compartments back slightly, the designer has secured a treble range of values in light and shade across the front, which are of the utmost value to the composition. Altogether the piece is a very notable achievement.

From these fine and noble examples we must now proceed to more simple, plainer fare, yet equally worthy of our attention and study.

The following dresser-type sideboards are suitable and appropriate for small country houses and cottages, quite unpretentious but thoroughly well made from the best materials.

Fig. 4 shows a little cottage dresser in unpolished oak, the knobs black and the cup pegs of yew tree. Here again the decorative effect of well-chosen crockery is delightful and sets off quite a tasteful piece of simple furniture. The two drawers and cupboards provide ample accommodation.

Fig. 5 shows a similar type of small dresser, but here the grouping of the cupboards and drawers is arranged in a more interesting and unusual way. It is constructed of pine or spruce and decorated with colour combing—a conventional and pleasing finish, well suited to the simple lines of the design. Two enclosed dressers of similar pattern are shown in Figs. 7 and 8. The first, which is shown fully open, has the facings of the lower frame black, the construction being of elm. A pleasing detail is the shaped apron strips across the shelves of the central upper part; the curves are slightly chamfered



6. An oak sideboard with simple cutting on framing and slight bowed fronts.

Designer and Craftsman : EDWARD BARNSELEY.



7. An unpolished elm and black folding dresser, opened. The interior is painted white with slight touches of red.

Designer : AMBROSE HEAL.



8. An unpolished oak folding dresser with black margins and knobs, and enclosed upper part.

Craftsmen : HEAL'S.

and, together with the centre hearts, are touched with bright red; the cup pegs also are red. This view illustrates the ample accommodation obtained by adding the hinged wings and the decorative effect when open.

In Fig. 8 we see the effect when shut, and quite satisfactory it is; this piece being of oak, the legs, divisions and handles black, with toned borders on slightly raised panels.

All these simple dressers are by Heal's, and Fig. 10 shows another of their designs for one of more traditional form. It is kept very plain and almost free of mouldings; the upper part has a plain cornice-board with a row of dentils under, and the boxed ends give a pilaster effect that lifts it above the commonplace, which, coupled with the frill and curtains in check material, make a

most attractive little piece. Two long drawers and a pair of cupboards give ample room in the lower part. It is made in unpolished oak. Fig. 9 is of an oak dresser by Stark Bros., the body containing four drawers and one centre cupboard; the upper part is a plain framing of three shelves with moulded cornice which look bare enough until they receive their display of coloured plates and dishes, or a garnish of pewter, in which complete state it must be imagined. I like it but for the stretcher—the semicircular ends do not seem to suit the design. In any case, they are purely for effect with such sturdy framed legs, but it would have been better to unite each pair of legs with a side stretcher and connected them with one joining the rear legs, or from centre to centre of side rails.



9. An oak dresser.

Designers and Craftsmen : STARK'S.



10. An unpolished oak dresser, made with curtained upper part to protect the crockery from dust.

Designer : AMBROSE HEAL.

Craftsmen : HEAL'S.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

XII.—Faces and Heads.

It is only a couple of years ago since the Copenhagen Glyptothek acquired a very rare head of Caligula (reproduced in THE ARCHITECTURAL REVIEW for September, 1925), and now this well-endowed museum has been able to add an original antique Greek bronze portrait-bust (measuring 28 centimetres high) to its collection of antiques. It dates from the first half



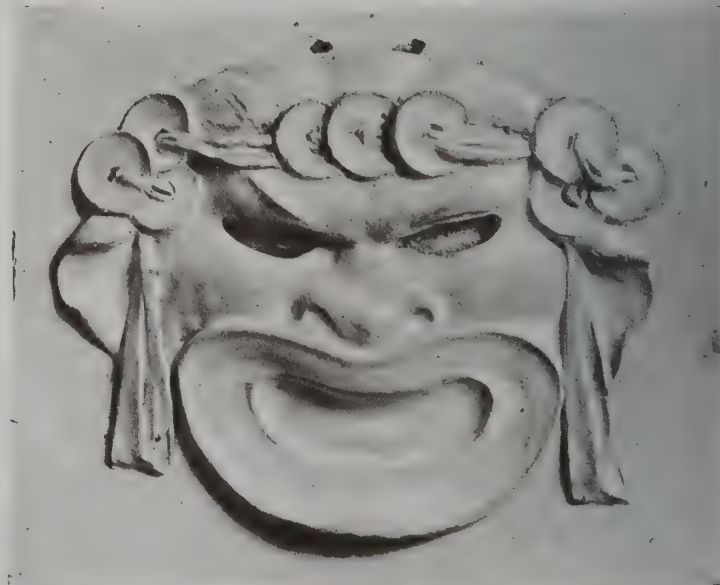
An original antique Greek bronze portrait-bust acquired

of the last century before Christ, a transition period between Greek and Roman portraiture, and hails from Greece. Only three more heads of this kind are known to exist, and they are all to be found in the museum at Athens. The Glyptothek head is in an excellent state of preservation, and is covered with a beautiful greyish-green patina.

by the Glyptothek Museum, Copenhagen.



Tragedy.



Comedy.

Two plaster masks from the Regent Theatre, Brighton.

Craftsmen: G. JACKSON AND SONS.

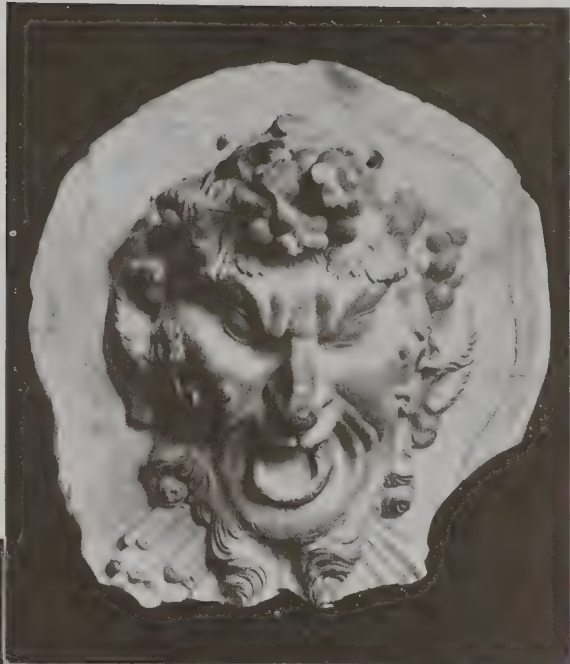
Architect: ROBERT ATKINSON.



Below:

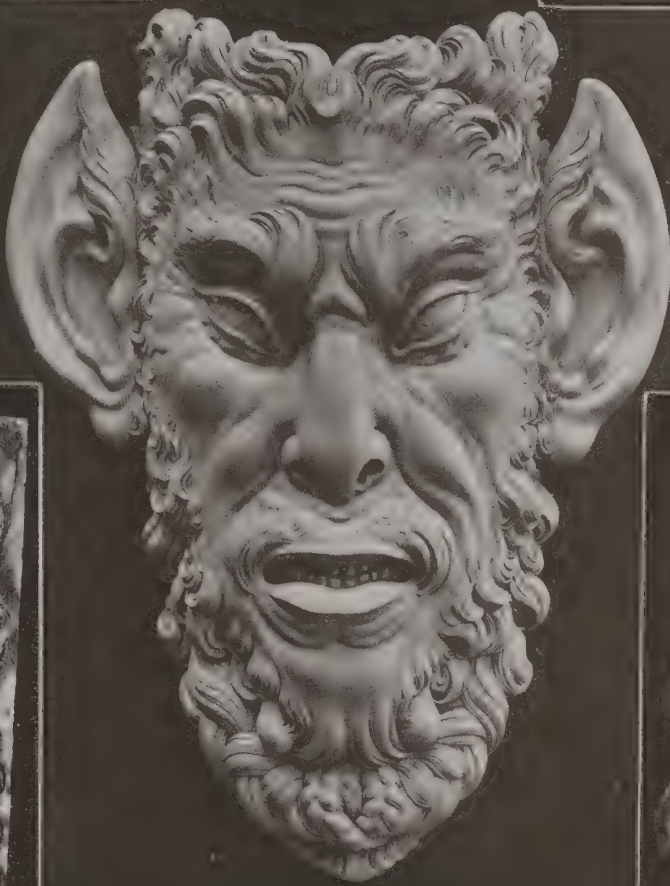
A Satyrmaske carved in ivory, which was probably copied from the original now in the Munich National Museum, South Germany. *Circa 1630.*

This mask is in the possession of George J. Manuel, Esq.



A garden ornament representing Pan.

Designers and Craftsmen:
H. H. MARTYN.



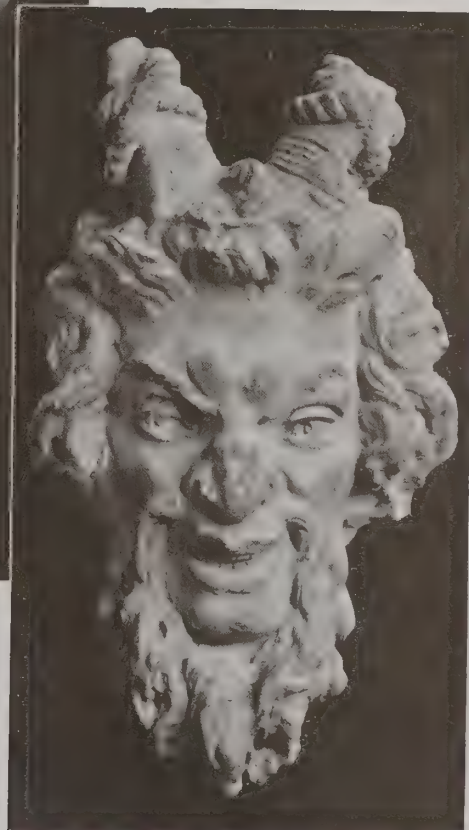
A plaster model representing Bacchus.

Designers and Craftsmen:
G. JACKSON AND SONS.



The Spirit of the Fountain.

Designer and Craftsman:
PHOEBE STABLER.



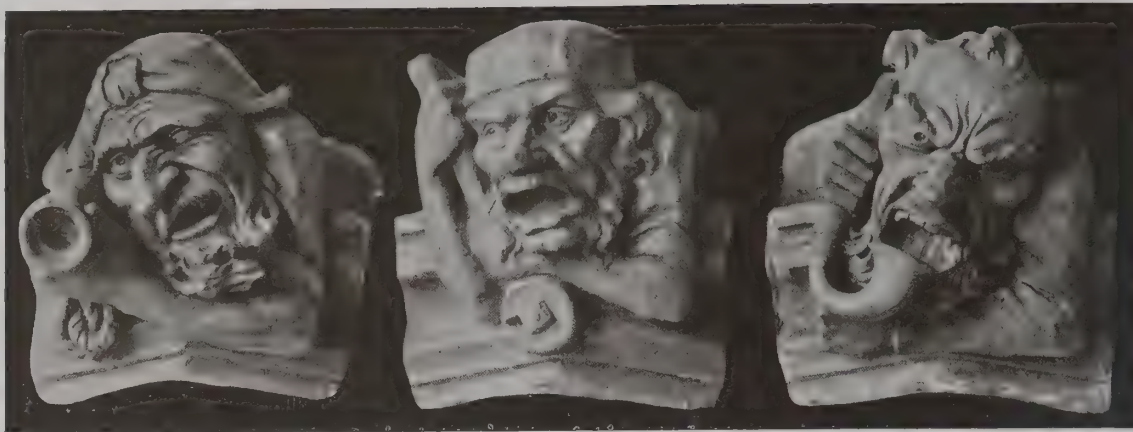
A plaster model of a Satyr.

Designers and Craftsmen:
G. JACKSON AND SONS.

The Pirate.

Engineering.

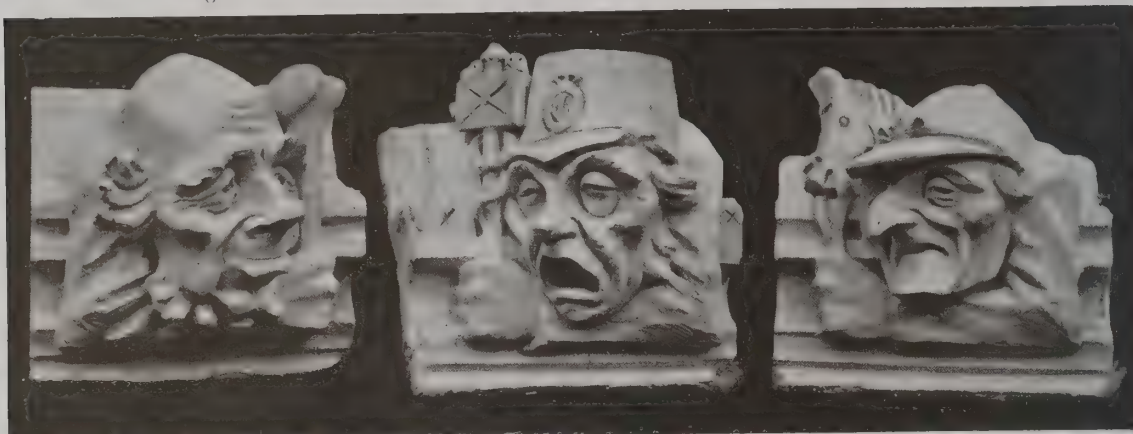
The Business-Man.



The Surgeon.

The Postman.

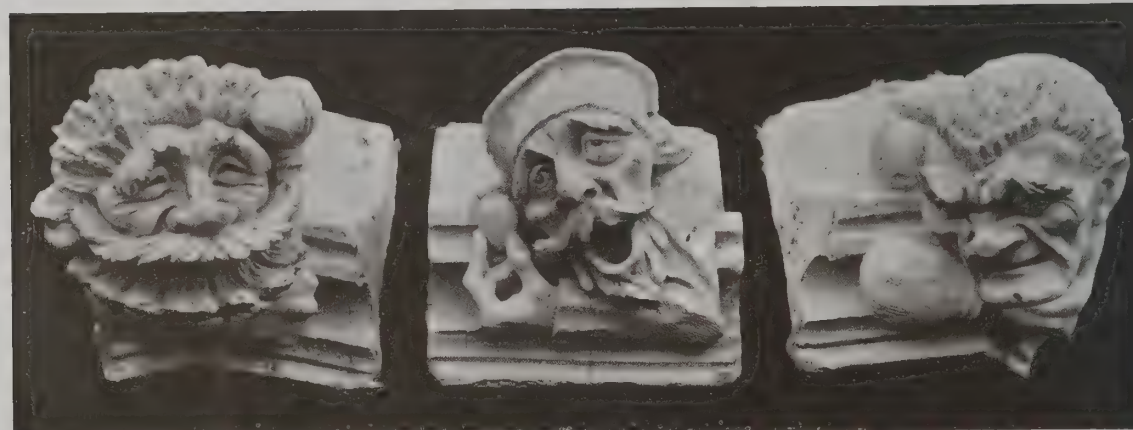
The Jockey.



Primitive Man.

The Chef.

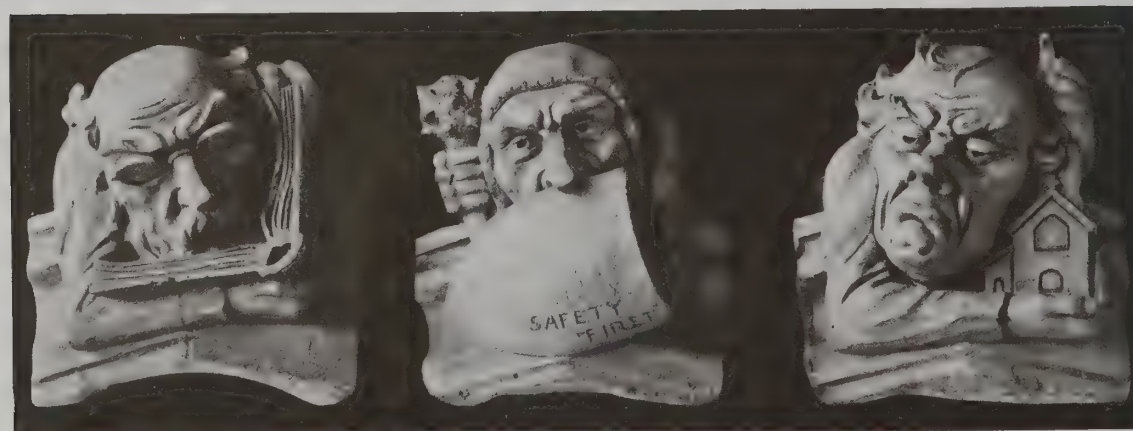
The Boxer.



Literature.

Safety First.

The Architect.



Models for heads carved in stone on the main cornice at St. Monica, Home of Rest, Westbury, Bristol.
Architects: OATLEY AND LAWRENCE.

Designers and Craftsmen: KING'S HEATH GUILD.



Plate I.

May 1927.

THE WREN-ASHMOLE WINDOW AT OXFORD.

Designed to commemorate the Men of Science who were connected with the Foundation of the old Ashmolean Museum. The lower light with the arms and instruments of Sir Christopher Wren is being presented to Oxford by the Royal Institute of British Architects.

The designs were chosen by R. T. Gunther and arranged by G. P. Hutchinson of James Powell and Sons.

West Country Barns.

By Geoffrey Giddings.

AMONGST the indications of a flourishing agriculture, few offer such solid evidence of prosperity or deliver the imagination of such pleasing fancies as great barns. They represent the culmination of the whole cycle of the year's endeavours, through the labour of ploughing, the hope of sowing, the joy of reaping, to the triumph of the harvest home. The golden fruit of man's toil and Nature's long labour through the changing seasons is here stored abundantly. The past has earned its reward and insurance is had against the future. In parable and story, barns have served as the symbols for security and wealth. They stand in the green countryside, embowered in immemorable elms, or sheltering in a fold of undulating down, like temples to a Gothic Ceres, with her own ritual of cakes and ale in place of libations of red wine.

The Reverend John Prince, sometime vicar of Berry Pomeroy, in the County of Devon, once said (or so the story runs), at the conclusion of his just and impartial summary of the singular merits of that county as contrasted with other and less-favoured shires, "Insomuch—without envy be it spoken—what has been avouched of England in general may be applicable to this county in particular, 'that she can live better of herself without being beholden to the rest of the kingdom, than that can subsist without being obliged to her.'"

This honest opinion may be extended. It expresses the very spirit of the West Country, a consciousness of being, as Mr. Prince has it, "signally blessed." "I would not be thought," he adds with some concern, "to speak so bold a truth of my country out of vanity or ostentation; but let it be to the glory and praise of the great God, who has so signally blessed us and laid so much the greater obligation on us to gratitude and obedience."

There is no richer inheritance—let it be said without "vanity or ostentation"—than that corner of England called the West Country. The broad upland plains of Wiltshire, fertile in corn land, break into long parallel ridges which end sharply in the steep hills of Shaftesbury. To the south the North Dorset Downs rise abruptly. Between them stretches out, like an inland sea, the deep, dark fields of Blackmoor Vale. To the south again, down to the long hills that border the Dorset sea, the valley is chequered yellow with fields of corn. It is as though Nature had laid out vast sun-traps for the nurture of her crops.

Fuller says, with a pleasing fancy, "Some shires, Joseph-like, have a better coloured coat than others, and some, with Benjamin, have a more bountiful mess of meat belonging to them. Yet every county hath a child's portion, as if



Doullting, Somerset.

God in some sort observed gavel-kind in the distribution of His favours." The West Country—to carry on the pretty simile—has been given the portion of a Benjamin.

Somerset is a green county, rich in deep pasture lands, stretching out westward to the great sea wall, eastward to the historic Isle of Avalon. The straight, quaking roads, willow-veiled, travel a country whose flatness is contrasted with the tumultuous scenery of cloud-filled, sunlit skies.

"Joseph-like," Devonshire has a coat of many colours and a glory famed in song and story. The little fields, carefully cultivated, are strikingly different from the wide, hedgeless uplands of Wiltshire; the country here is patterned by a diversity of crops, whose varied hues, blending with the redness of the earth, and changing with the seasons, clothe the scene in quickened splendour.

Throughout the length and breadth of this fortunate country the great barns store its garnered wealth. Built, each with materials native of its place, they seem to be a part and parcel of the soil to which they owe their being. They have aged, or so it seems, not with the mere passage of time, but through the care of some well-discharged and ever-recurring responsibility, at once personal and inanimate, accepted with the guardianship of the wealth committed to their trust, mutely realized, but visibly expressed in every stone and timber of their structure.

If buildings, when they die and crumble here on earth, rise again in a happy immortality, then in their heaven, filled with the once goodly buildings of this world, surely barns will have an honoured place. There they will enshrine celestial treasures, as here they treasured golden grain. And here, venerable with years and wrapt in the virtue of a well-spent life, it would seem they experience a foretaste of that coming glory.

There is a mystic majesty about their vast simplicity. A powdery twilight fills these cool, spacious halls; the great timbered roof, high-arched and cobweb-hung, illumined fitfully from the tall, narrow window-slits, is lost in a multitude of dim shadows, whilst shafts of sharp sunlight limn the floor in cuts of brilliant gold.

Of all rural buildings, excepting only the country churches, none have received such far-seeing care as the great barns. They were built, not with stint of time nor of materials, but were well built, and built to last. There is a story told that at one barn-building an apprentice spent the seven years of his apprenticeship in cutting hazel pegs for pinning the great oak timbers of the roof. The stone carver had his part to do, and the Lion of St. Mark and the Bull of St. Luke may often be seen in effigy over the projecting doors,

and solemn saints adorn the finials. More especially is this so with the great tithe barns, that the world might know that what was done was done to the glory of God.

The roof principals of these barns seem to have been spaced, one from the other, with the measure which is common in most old rural buildings—the rod, pole, or perch of the multiplication table. It was indeed the most common lineal measure in country use. Originally the word “perch” implied no more than a beam; the roosting of domestic birds, in primitive times, on the tie-beam, or perch, of the house-roof has given us a common use of the term. In course of time it was used, more particularly, to denote the perch of a yoke of four oxen, and the width of a span of oxen being much the same the world over, the perch provided a rough, but ready, common standard of measurement.

The form of the roof truss most often seen seems to be derived from the early type of timber roof construction by “crucks.” Each pair of “crucks,” curved in outline, rested on the ground at their lower ends and met at the apex of the roof, the building so formed being, virtually, all roof and no walls.

The principal rafters of these barn roofs are generally curved at their bases, which rest on independent “wall-plates” or seatings placed about a third of the way down the wall. The upper part of the walls are thus freed from much of the weight of the roof, and their tendency to spread under its pressure is proportionately diminished. The high “collar” beam gives an uninterrupted space for storage below it, and in some cases supports above it a “king-post” or two diagonal struts.

The roof-framing of the



Cerne Abbas, Dorset.

roof. A typical example of a purely timber structure is shown in Plate II by the drawing of the barn at Widford, in Wiltshire.

There is a well-known parable of the man who would pull down his barns and build larger ones. Had he lived today

it is to be feared he would have pulled down his barns and profited by the sale of their timber. Not a year passes but a fine barn comes under the hammer. It may be that these ancient barns are not suitable to present-day conditions. Modern farming may incline towards aerated structures of steel and iron, and maybe rightly so. But this is certain: these ancient barns are memorials of a past age; they are historic evidence of the life of an historic people. Let us therefore preserve our barns.



Tisbury, Wiltshire

WEST COUNTRY BARN.



Plate II.

May 1927.

A BARN AT WIDFORD, WILTSHIRE.

From a carbon drawing by James Burford.



Pilton, Somerset.



Glastonbury, Somerset.



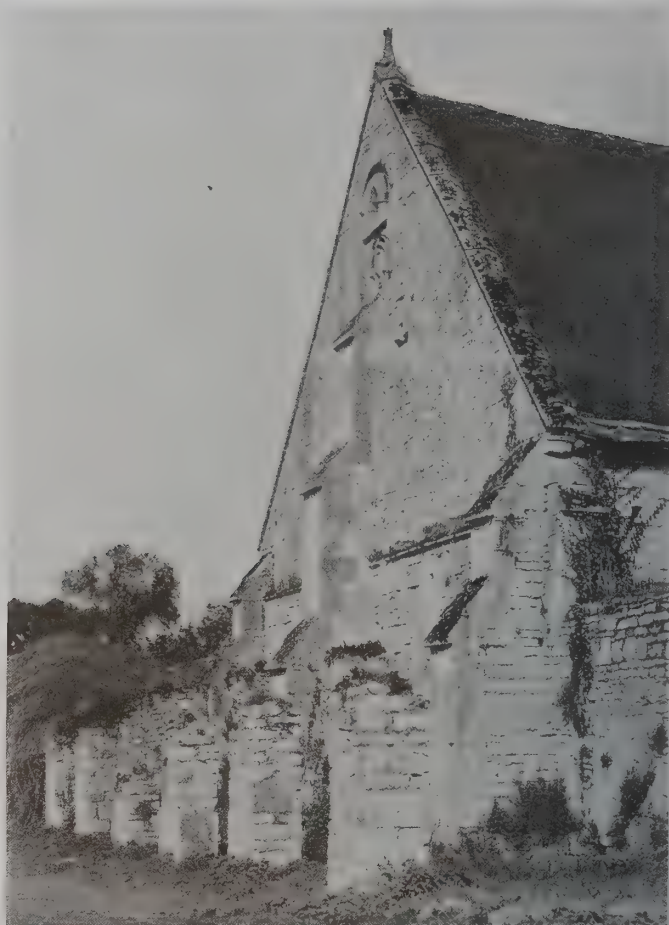
Abbotsbury, Dorset.



Abbotsbury, Dorset.



Glastonbury, Somerset.



Pilton, Somerset.



Douling, Somerset.



Tisbury, Wiltshire.

In New Zealand.

The English Tradition.

Some Houses designed by R. K. Binney.

THERE are still to be seen in Auckland and the northern districts of New Zealand a few of the delightful churches, buildings, and houses designed and erected under the supervision of Bishop Selwyn, the first Bishop of New Zealand (*circa* 1800). With Gothic gables, steep roofs covered with shingles, low walls of local stone, and in many cases of vertical boarding, diamond-paned casement windows, and heavy doors. Interiors with quaint open ceilings, large fireplaces, and

walls of vertical boarding. Many covered with ivy and in a setting of oaks, elms, planes, and other English trees. When one comes upon these old houses and churches with their delightful gardens filled with English flowers, it is hard to realize that New Zealand is so many thousands of miles from England. Then there are the houses built by the English settlers in the fifties. Simple, symmetrical and pleasant to look upon, with low angle roofs, double-hung windows, with panes divided by wooden bars in well-proportioned squares, shutters, and verandas. Interiors, although the plans may be out of date, have a fine feeling of scale and proportion, many with delicately designed mantelpieces of marble and mahogany doors taken out to New Zealand by the owners. The early settlers laid down English traditions and adapted them to the conditions of New Zealand.

It is disappointing that the present generation has ignored or perhaps overlooked the possibilities of these pleasant-looking homes of the early settlers which are fast being demolished. To the average New Zealander they may appear dull and out of date, and they fail to see the finer feeling of scale and proportion and prefer the prettiness and eccentricities of the American modern architecture. So today we find in New Zealand a collection of pretty Californian bungalows, Spanish mission houses, and American Gothic buildings huddled together, all looking foreign, self-conscious and uncomfortable in a setting that is as English as any country out of England could be. There is a great deal



The big room in the architect's house. The room extends the full height of the house. The large windows open on to the wide terrace, which has a view over the garden and out to sea. The sliding doors lead into the dining-room, off which opens the loggia, where meals are taken during the warm season.

that can be taken from the American homes with their many labour-saving devices, sun porches, etc., which are suitable for the condition and climate of New Zealand; but New Zealand being a British colony, the people should endeavour to hold on to the English traditions left by the pioneers and not be led away by the dazzling prettiness of some American modern architectural craze. The Spanish and Dutch, during their early travels abroad, left behind them in

the countries where they settled traditions in their buildings which, after many centuries, still remain. People in these countries, realizing the beauty of the architecture left by the early colonists and the associations, have developed a style of architecture that has all the traditions of the country where the colonists came from adapted to the climatic and other conditions; so today we find in South America the Spanish, and in Western America the Spanish mission, and in South Africa the Dutch colonial architecture.

The New Zealand architects are handicapped owing to the lack of good building materials and good workmen. There is no good building stone, and bricks are of a poor quality and texture. The limestone, very like the English Portland stone, and quarried at Omaru, in the south, does not stand, and quickly decays in the cities. There are few, if any, skilled craftsmen, and none of the specialist firms who render the architect in England so much valuable assistance. The high cost of labour and materials are also a handicap. Altogether, the New Zealand architects labour under very great disadvantages, but with all these difficulties to contend with they should not lose sight of the English traditions. Architecture in New Zealand is at a critical period—that of transitional—and the time has come when those in power should bring pressure to bear to stop the erection of the architectural monstrosities of today in New Zealand which are ruining the natural beauties of the country.

“Man builds the town that the town may teach his sons.”



A garden view of the architect's house

Mr. Binney has endeavoured to adhere to English traditions of design in a colony which after all is British, although so many houses have been influenced by foreign fashions. He has founded his manner on the work of the greatest living English architect, Sir Edwin Lutyens, with whom he worked for some time.

Mr. Binney's own house has been built on the northern slopes of the ridge of Remuera on the outskirts of Auckland, overlooking the Waita-

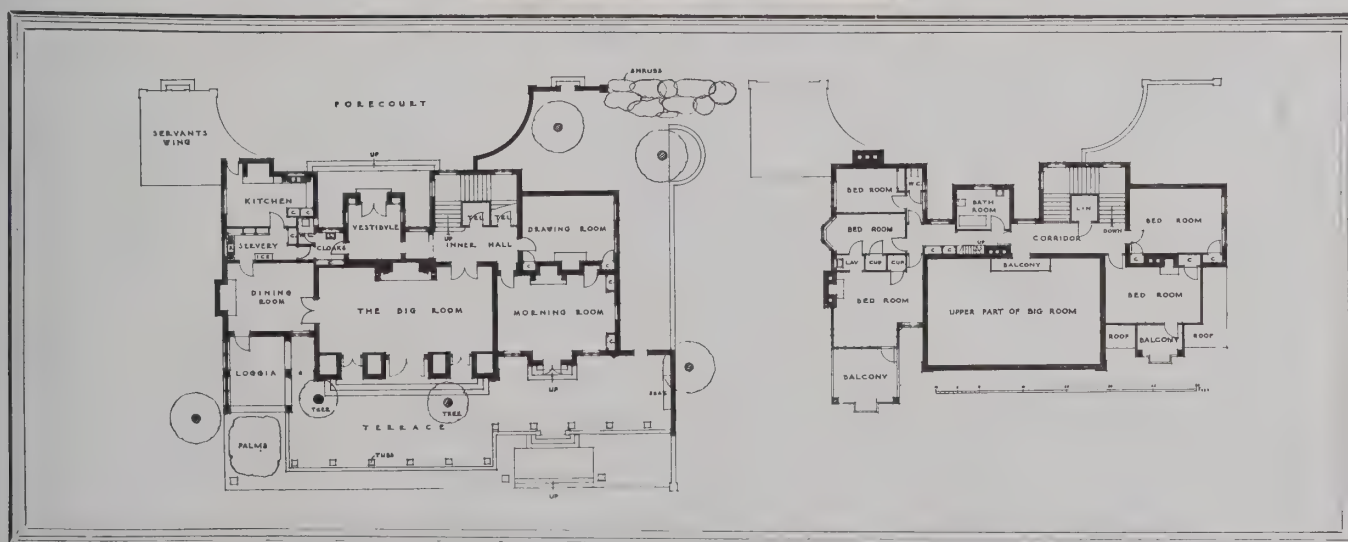


The entrance to the

mata Harbour, and is planned so that all the principal reception rooms and bedrooms obtain the full benefit of the sun and look on to the garden and the harbour.

The walls are built of local hartshorn bricks of varying shades of dull red and purple with lighter red bricks for the groins. The stonework is of Omaru stone. All the joinery is built of Kauri pine, painted grey, and all exterior doors are painted apple green. The roof is covered with dull brown Marseilles tiles.

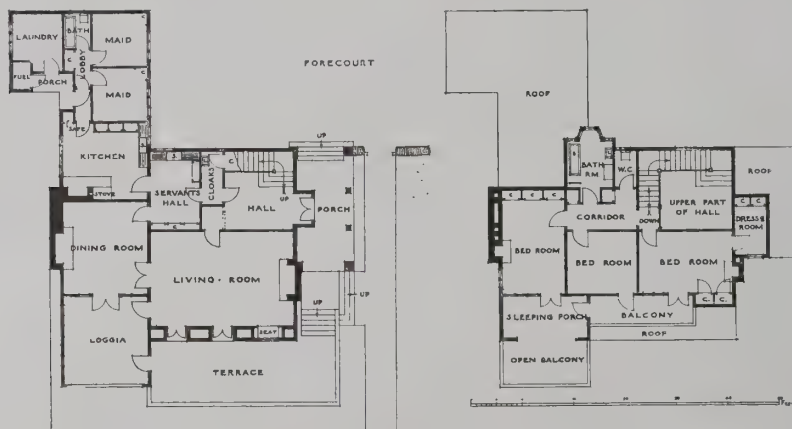
vestibule from the forecourt



Plans of the ground and first floors.



"Fairley," Auckland, the residence of A. McCosh Clark, Esq. The house from the forecourt. The walls are built of Kauri weather-boarding from a stone base to a height of 7 ft. 6 in., and painted grey. The upper portion is covered with shingles left to weather, which have toned to a mellow blend of greys and greens.



Plans of the ground and first floors.



A garden view. All the joinery is of Kauri, painted apple green, and the roof is tiled. The loggia is used as an outdoor sitting-room during the warm season.



"Fairley," Auckland. The entrance hall and staircase. Looking towards the dining-room from the living-room. Like the architect's own house, "Fairley" has been built on the slopes of a ridge overlooking the harbour on the outskirts of Auckland, and has been planned so that the principal reception rooms and bedrooms obtain plenty of sunlight and views of the harbour.



The entrance to the hall from the porch. The hall extends to the full height of the house. The internal walls are paneled throughout and painted a flat biscuit colour.



"Fairley," Auckland. The living-room.



The living-room in a small New Zealand house. The walls are covered with vellum paper and the woodwork is of Californian redwood pine, left in its natural state. The floor is of polished hardwood with a fawn-coloured carpet. The fireplace is of Omaru stone.



The other end of the living-room in a small New Zealand house.

The Significance of Welwyn Garden City.

By R. L. Reiss.

IN recent years there has been a great deal of vague and inaccurate talk about "Garden Cities." Journalists use the phrase for any land development which provides for houses having gardens, and to any housing scheme on the outskirts of a large town. I have even seen a suggestion in one of the London daily papers that if there was more economy in the use of railway trucks, a considerable area now covered by goods sidings in St. Pancras could be released for use as a garden city! Unfortunately, inaccurate use of the term is by no means confined to members of the general public and to writers in the daily Press. Many architects and town-planners, who should know better, misuse the term, with the result that the real meaning of the garden city movement and its practical embodiment at Letchworth and Welwyn has tended to lose much of its significance in town-planning controversy.

Before discussing the application of the garden city idea at Welwyn Garden City it is therefore necessary to state once more what is the sociological idea that underlies the garden city movement. When Sir Ebenezer Howard first promulgated his ideas at the end of the last century, the proposals originated from a realization of the great dangers to our social and industrial life arising from the continued growth of the large towns. Up till then, the idea that the prosperity and well-being of the town increased in proportion to its size had become almost a dogma. During the latter part of the nineteenth century, pride in the size of London was inculcated in the schools and accepted without question by people generally. Sir Ebenezer Howard pointed out that, when towns passed a certain size, the problem of securing healthy conditions of life and efficient conditions for industry became increasingly difficult. People had to live farther and farther from their work, if they wished to be in satisfactory surroundings. The only alternative was to have ever-increasing congestion at the centre, involving the



The "Monks' Walk." To be preserved under the Town Plan.

the inhabitants would earn their livelihood in the town itself. In such new towns the worker—whether by hand or brain—would be within walking distance of his employment and also of the open country. He would have a garden attached to his house and ample space for open-air recreation.

At first the idea was regarded as impracticable, but very soon a group of people formed a company, with a limited dividend, to experiment with this idea in practice. First Garden City, Ltd., was formed; it purchased some 4,000 acres in Hertfordshire and proceeded to construct a garden city. Letchworth, which was thus started at the end of the Boer War, and Welwyn Garden City, started since the late war, are the only two garden cities at present established in the country. The garden city idea, it is true, has had a profound influence upon the establishment of garden villages and garden suburbs, and has undoubtedly affected the post-war housing schemes carried out by local authorities.

building of high block-dwellings and the covering with buildings of land which should have been preserved as open spaces. The direct loss involved by travelling to and from work and the indirect loss to industry in efficiency indicated that some new method of dealing with the population was long overdue.

He therefore boldly put forward the proposal that new towns should be established in the open country; that these towns should not be mere dormitories but should be developed in such a way that

It is important, however, to realize that though these other schemes have been affected by the garden city movement, they are not in themselves garden cities.

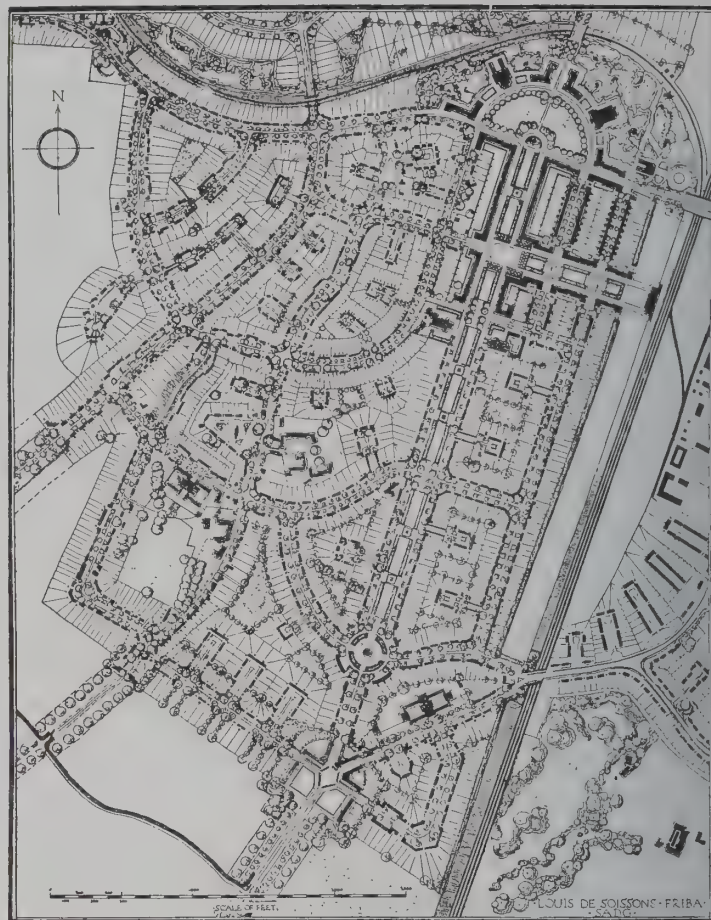
A few years ago the Garden Cities Association prepared a carefully-worded definition of a garden city which gives its essential elements and at the same time differentiates it from garden suburbs, garden villages, and ordinary housing schemes. After much discussion, the following definition was drawn



The railway station.



The south-west area: before development began.



The south-west area: a section of the Town Plan.

up: "A garden city is a town designed for healthy living and industry; of a size that makes possible a full measure of social life, but not larger; surrounded by a rural belt; the whole of the land being in public ownership, or held in trust for the community."

In *Town Theory and Practice*, a small book edited by Mr. C. B. Purdom and published by Messrs. Benn Bros., this definition was elaborated and explained by a number of writers, each chapter dealing with a separate element in the definition.

In the first place, a garden city is a *town*—as opposed to a suburb or a village. It is therefore a self-contained entity.

Secondly, it is *planned* for healthy living and for industry. In the case of both Letchworth and Welwyn, separate zones have been reserved for

factories, for commerce, residence, and agriculture, and of course careful attention has been given to the planning of the roads, setting-back of the building-line, provision of open spaces and the landscape architecture of the streets.

Thirdly, it is of a *size* that makes possible a full measure of social life, and not larger. Here it is differentiated from an industrial village, even though it be well planned. There must be a minimum size and a maximum size. No actual figures have been laid down as to what the minimum and maximum should be, but in the case of both Welwyn and Letchworth the ultimate population is to be between 35,000 and 50,000.

Fourthly, there is to be a *permanent belt of agricultural land*. The object of this provision is to prevent the continuous growth of the town



The south-west area: development to 1926.

The three plans on this page are reproduced by courtesy of Messrs. Dent from Mr. C. B. Purdom's book entitled *The Building of Satellite Towns*.

WELWYN GARDEN CITY.



Plate III.

May 1927.

LOOKING ACROSS PARKWAY.

C. Murray Hennell and C. H. James, Architects.

beyond a certain size, and secondly to link up town and country life—of which the divorce is one of the serious evils of the over-concentration of population since the industrial revolution.

Lastly, the whole of the land is to be in *public ownership* or *held in trust for the community*. Thus, increases in land values due to the activity of the new community, after payment of interest upon loans and a limited dividend upon shares, are preserved for the community as a whole. Without such provision there would always be the danger of departure from the principles of the town plan, and of misuse of individual parcels of land by those trying to develop it for profit rather than welfare.

The first practical step towards carrying out Sir Ebenezer Howard's ideas was taken at Letchworth. The town plan was prepared by Messrs. Raymond Unwin and Barry Parker, providing for the reservation of an industrial area, the limitation of the number of houses to be built to the acre in the residential areas, the reservation of open spaces, the provision of a commercial and civic centre, and for the preservation permanently of a belt of agricultural land surrounding the whole town. Though started on a site possessing few special advantages and situated on a branch railway line, Letchworth is already a town of some 15,000

inhabitants, with about forty factories, a prosperous shopping centre and a highly developed social life.

The company is now earning profits sufficient not merely to meet the interest upon loans and debentures of the maximum of 5 per cent., but with a surplus over and above. It may be said that the Letchworth experiment has definitely proved that the garden city idea is practicable, and that industry could be attracted to migrate from the big industrial centres.

After the war, again largely on the initiative of Sir Ebenezer Howard, a new company with limited dividend was formed to purchase an estate near the village of Welwyn, situated on the main Great Northern line some twenty miles from King's Cross, for the purpose of establishing a new garden city as a satellite town of London. The land purchased was about 2,400 acres in extent, and the cost, including timber, was roughly £44 per acre.

The object which the promoters set before them was to construct a town for about 40,000 population, with its own industries and surrounded by a belt of agricultural land. In the space of six years the town has already grown to a population of over 5,000, and there are a number of industries located in the industrial area. The main structure of the town plan was based upon the following factors: (a) The existing



Above. Front gardens in Handside Road. *Centre.* In Handside Lane, H. Clapham Lander and L. de Soissons, Architects. *Below.* Part of Valley Green, L. de Soissons, Architect.

railway and road communications. (b) The natural features of the site, including particularly the contours. (c) The drainage and water supply plan. And (d) the main principles of the garden city idea.

For the actual preparation of the town plan the directors appointed Mr. Louis de Soissons, F. R. I. B. A., S. A. D. G. In the selection of Mr. de Soissons for the task the directors were guided by personal recommendations and also by his distinguished academic record. Before the war Mr. de Soissons had studied at the Royal Academy school in London and at the Ecole des Beaux-Arts in Paris. He was R.A. travelling scholar in architecture, was an R.A. prizeman in design, and, in addition, obtained the R.I.B.A. Tite Prize; was Jarvis "Rome" scholar in architecture, and was three times medallist in design at the Beaux-Arts.

The success achieved by Mr. de Soissons in the preparation of the town plan has more than justified the appointment. It should be pointed out that Mr. de Soissons has throughout worked in close co-operation with the Board itself and with the other technical advisers of the company.

The following are the main features of the town plan, based upon the considerations mentioned above:

The industrial area has been selected to the east of the main line

and spreads on both sides of the Hertford branch. Nearly 200 acres have been reserved for industry, and within this industrial area no residences will be allowed.

The main line railway station is in the centre of the town, and immediately to the west of it is the area reserved for commercial and shopping purposes.

A special feature of the town plan is a broad parkway running north and south parallel with the main railway line some three-quarters of a mile in length, consisting of gardens 130 ft. wide with a carriageway on each side of it. This parkway separates the commercial and shopping sites from the residential areas on the western side of the town.

The northern termination of the parkway has been reserved for the main civic buildings grouped in a semi-circle. The connection from the station to Parkway is by two roads with 100 ft. garden between, of similar character to Parkway itself. By these means a dignified and pleasing railway approach has been secured, in contrast to the rather squalid appearance which characterizes the railway approaches in practically all British towns.

The main roads have been planned so as to give easy access to the outside world and to all parts of the town. Every effort has been made to limit the number of through roads and to make the



Above. Front gardens in Barleycroft Road. *Centre.* A garden in Guessens Road, L. de Soissons and A. W. Kenyon, Architects. *Below.* Front gardens in Young's Rise, L. de Soissons, Architect.

fullest use of the cul-de-sac method of development, in order to secure both economy in construction and seclusion for residents. In the case of the through roads a total width of from 40 ft. to 60 ft. between boundaries has been provided, the carriageway being 18 ft. wide, and the remainder of the space being occupied by foot-paths and grass margins planted with trees. The building regulations provide for the setting back of the houses from 15 ft. to 20 ft. from the boundaries, and thus even in the culs-de-sac there is a minimum of 70 ft. between the building lines, and in the case of through roads the minimum distance is 80 ft. or 90 ft.

The industrial area is so planned that both road access and sidings are available for factories requiring them.

Special attention has been given to the provision of parks, playing-fields, children's playgrounds, and other open spaces. As the town will be of limited size, the larger playing-fields and parks will be on the outskirts. But within the town area there are, in addition to the Parkway, a number of small, children's playgrounds, hard tennis courts, and other small open spaces. For the present, at any rate, the town's main cricket, football, and hockey grounds are situated within the town area to the south of the commercial area.

The large council school, which has been constructed in the south-western area, has a playing-field of about four acres in extent attached to it. In the case of the remain-

ing sites for schools it is proposed to provide for a more limited playground contiguous to the school and for a playing-field on the outskirts of the town, but within easy reach.

An eighteen-hole golf course has been provided on the western boundary of the estate, and portions of the woods in the northern section of the town are being preserved for the public.

A number of public buildings have already been constructed, including three public halls and Church of England, Roman Catholic, and Society of Friends' places of worship. A large cinema facing on to Parkway, will be constructed during the course of the present year.

As regards shops and retail distribution generally, instead of letting sites to a number of tradesmen for the erection of small shops, a subsidiary organization has been formed (Welwyn Stores, Ltd.), and has been given, for a period of years, a monopoly of the shopping sites.

The main stores is at present housed in a semi-permanent building, but in the course of the

next two or three years a big permanent stores building will be erected on the road



Above. Palmerston Close, L. de Soissons, Architect. Centre. "Treherne" Preparatory School for Boys, L. de Soissons and A. W. Kenyon, Architects. Below. Parkway Close, L. de Soissons and A. W. Kenyon, Architects.

from the station, the existing building being utilized for warehousing and various subsidiary purposes. From the architectural point of view great advantage is gained from this policy, as there is no doubt that it is extremely difficult to get unity of architectural treatment in a shopping street in which a number of small shops are erected one by one.

About 1,600 houses have been built up to date. For the most part these houses have been built in groups to the designs of individual architects. This has secured a degree of harmony in the street architecture such as has not been achieved anywhere in this country since the construction of the modern Bath. More than half of the houses have been designed by the city architects, Mr. de Soissons and Mr. Kenyon, and most of the remainder by Mr. C. M. Hennell, Mr. C. H. James, Mr. H. Clapham Lander, and Mr. C. M. Crickmer.

In all cases the plans and elevations have to be approved by the city architect, and his task is far more easy where a policy of building in groups and schemes is adopted. Another advantage of unity of architectural treatment is that the planting of trees and road verges can be carried out as a whole and in relation to the façades of the buildings.

For the most part the dominant note of the domestic

architecture has been Georgian, and has been a distinct breakaway from the pre-war garden city and garden suburb architecture, with its numerous gables and dormers.

A sufficient number of houses have been designed in different styles to prevent monotony. One or two of the cul-de-sacs are in the cottage style, which may be briefly described as pre-war Unwinesque, and in one cul-de-sac and along two other roads Mr. de Soissons has carried out schemes with mansard roofs in the Danish style.

Within the industrial area the factories are being so placed as to allow for ample air-space surrounding them, and for room for expansion. Among the industries already established in the garden city are the Shredded Wheat Company, a firm of constructional engineers, a foundry for the construction of light castings, a laundry, bakery, a brickworks, and a joinery works.

The establishment of Welwyn Garden City is not an isolated piece of land development, but a demonstration of the way in which the evils of the over-congestion of large towns, such as London, should be attacked. It is only along the lines of the establishment of satellite garden cities that the acute problems of slum clearance, transport, and the expansion of industry can be adequately solved.



Above. Guessens Road, L. de Soissons and A. W. Kenyon, Architects. *Centre.* A house with sleeping-porches, C. M. Hennell and C. H. James, Architects. *Below.* The Roman Catholic Church, T. H. B. Scott, Architect.

The London Life Association Building,

King William Street, London.

Designed by W. Curtis Green, A.R.A.

By Sydney T. Kitson.

With photographs by THE ARCHITECTURAL REVIEW.

ALTHOUGH Scotland is the birthplace of life insurance, London can claim to be the home of its vigorous activity. No less than eight companies weave the name of the Metropolis into their titles. Among these companies the London Life Association has a long and continuous history. It was founded in 1806 by James Renat Syms. His portrait, painted by a pupil of Romney, has been rehung in the place of honour over the fireplace in the boardroom of the Association's new building.

The members of the general public, who see a new building rise proportionately and harmoniously with its surroundings, are not concerned with the anxious thought expended at its birth or with the various prenatal schemes which have occupied the minds of building-owners and their architects perhaps for years before actual operations are begun. But to students of architecture such preliminary phases are of considerable interest. Two perspective drawings are therefore reproduced here which explain the two earlier projects considered by the directors of the London Life Association. Mr. Curtis Green was first instructed to make use of the whole of the island site in order to house the Association itself and also another corporation, who owned the remainder of the property. This first scheme was for various reasons rejected. The architect was then asked to evolve a second scheme and to rebuild the Association's office on its existing and unextended site. The extra floor space required was to be obtained by means of a loftier building.

Fortunately, the London Life Association was at length enabled to acquire



The first design, which was abandoned.

skyline. But such buildings do not grow up of themselves. It is more than likely that every detail was drawn to full size by the architect himself, and that every drawing was withheld from the builder until it had been revised and made as suitable as experience could suggest. Mr. Curtis Green was formerly chairman of the Board of Architectural Education, and he knows and exemplifies in his work the value of such education.

The elevation to King William Street extends to about 130 ft., and presents an amplification of Wolseley House in Piccadilly, on a frontage of more than double the length of the latter building. The coupled columns are to the same scale, although the details of the capitals have been altered.



The second design for a smaller site, which was also abandoned.

the whole frontage in King William Street which lies between Clement's Lane and Nicholas Lane, and plans were then evolved for the building which has just been completed. The qualities of this new building are such that the man-in-the-street is seen to stop and enjoy them with a sense that the elevation has come of itself, so fresh and inevitable seem the plain, broad angle spaces, the massing of the central columns, and the reticent

The wings on either side of the centre are treated with pilastered bays, which frame large windows lighting three stories. Sculptured figures grow out of the broken pediments in these bays. The two women on the west, and the two men on the east, side are symbolical of Wisdom, Foresight, Unity, and Security—virtues which are common alike to life insurance and good building. The figures, which are slightly larger than life, seem to be exactly right in scale with their surroundings. They are the work of Mr. Herbert Palliser,

who has been successful in wedding his sculpture to the architectural scheme and in fashioning it as a part of the building itself.

The architect has been fortunate in being able to obtain so much plain wall space on the flanks of the building, thereby enhancing the comparative richness of the central portion. Had he lessened the projection of the main cornice over these two flanks the effect, perhaps, would have been happier still, since the value in emphasis of the bronze cresting over the other bays would have been increased.

It will be noticed that there is no projecting plinth of any kind to the building. Ground space in the City of London is too valuable to allow of those great bench-like bases which are among the chief delights of Italian Renaissance palaces. Again, in steel-framed buildings a swelling plinth has no structural reason. Yet the eye demands some thickening, however slight, before the wall meets the pavement, in any building which has not yet rejected the equally conventional features of cornice, column, and wall-string. The ground-floor story forms the virtual base for the columnar treatment above; but if the vertical jointing of the stonework here had been omitted, it may be that the base would have seemed more solid and that the horizontal joints would have been more telling.

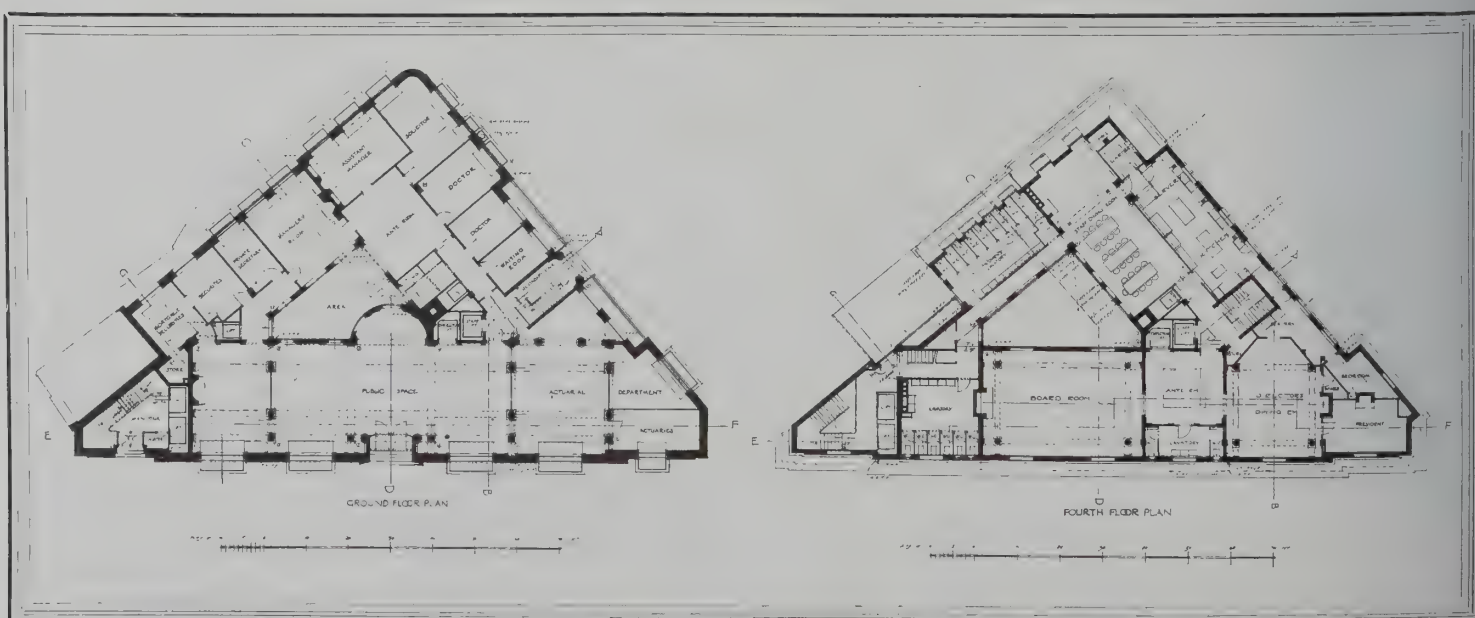
The strongly emphasized and finely proportioned central entrance frames the bronze and glass entrance doors and gives into the public office. The seal of the London Life Association is carved upon an oval shield above the doorway. This shield represents a man in the prime of life who is



The principal entrance. The sculpture is by C. L. Hartwell, R.A., and the carving by Laurence A. Turner.

sowing the seed, while the next generation, represented by two boys in the background, is reaping the harvest which shall follow upon his foresight. This charming design is taken from the engraving which appears upon the first policy of the Association, issued in January 1807. The shield is upheld by two *putti*, while two more members of the same family are somewhat precariously perched at the upper angles of the architrave and make themselves responsible for the ends of the ribbons which have been considerably thrown by their brothers above. The modelling of these *putti*, the work of Mr. C. L. Hartwell, R.A., is accomplished and satisfactory, and the play of line and shadow is very pleasant; but one feels that these little fellows are not quite at home here. The figures on the broken pediments above are sculptured as an integral part of the building, while the cherubs below are modelled only, and would be equally appropriate if made of plaster or gilded wood and employed in drawing aside the curtains of a *baldachino* in some great church in Rome. In the use of two different types of stone carving on the façade of the same building the advantages which may be gained in piquancy are apt to be lost by a lack of unity.

The public office on the ground floor occupies the greater part of the King William Street frontage. This central hall is about 100 ft. long and 26 ft. wide. Although it is less than 17 ft. in height, this long room is so divided, by means of columns and open screens, that its proportions are entirely satisfactory. The central portion is a cube



Plans of the ground and fourth floors.

THE LONDON LIFE ASSOCIATION BUILDING.



Plate IV.

May 1927.

THE MAIN FRONT.

W. Curtis Green, A.R.A., Architect.

while each of the two ends forms a square. Immediately opposite the entrance is an apse, which adds spaciousness to the whole room. The walls are lined from top to bottom with Portland stone, rubbed to a fine face, and divided into large panels with flat, filleted mouldings. The mantelpieces, of Ancaster stone, are robust pieces of design. They are also rubbed and treated, apparently with oil, in such a way as to produce an attractive colour and texture. The enrichments of the cornices are appropriate in scale to the height of the rooms. While following conventional forms, Mr. L. A. Turner, who is responsible for all the modelled work throughout the building, has

added a further note of distinction to a reticently distinguished interior. The fittings are of Cuban mahogany, and the floor is laid with cork squares. The colours, therefore, throughout the room are in the minor key, and they unite harmoniously to remind one that life insurance is a solemn proposition which should be housed in a sober setting. Scarlet columns rightly find no place here.

There are various rooms grouped behind the public office: one is the manager's, another the doctor's, and so on. The walls of these rooms are treated with sunk plaster panels and painted a deep cream colour. The clerical staff of the Association is housed in the well-lighted basement, and the three floors above the ground floor are let off as offices, with an entrance, staircase, and lift at the south-western angle of the building. Direct access is given by means



A wing of the main front.

that of the doors of the ante-room, although the kind of wood used is similar in both cases. This room is 37 ft. long by 25 ft. wide, and 19 ft. high to the flat of the ceiling. There are columns with gilded capitals in each of the four corners of the room. The proportions of this boardroom, which is of equal width with the

Hall on the ground floor below, but only a third of its length and 2 ft. more in height, is yet felt at once to be equally satisfactory. The arrangement of the coved cornice and the handling of the clerestory above has much to do with this result.

It is worth while to go down Clement's Lane and to look at the back of the building across the old graveyard of the vanished church of St. Nicholas. The wide window spacings and flat pilastered treatment give this back elevation a distinction of its own.



The office on the ground floor.



The public office on the ground floor. The walls are built of Portland stone, and the entrance doorway is in bronze.



The mahogany screens in the public office on the ground floor.

THE LONDON LIFE ASSOCIATION BUILDING.



Plate V.

May 1927.

THE ANTE-ROOM ON THE FOURTH FLOOR.

W. Curtis Green, A.R.A., Architect.



The directors' dining-room, on the fourth floor, looking from the ante-room.



Another view of the directors' dining-room. The tables and sideboards, which are made of English walnut, were designed by the architect.



The boardroom, which is situated on the fourth floor. English walnut was the material employed for the panelling, and also for the furniture which was designed by the architect.



The fireplace in the directors' dining-room. It is made of hard

Ancaster stone, and polished. The carving is by Laurence A. Turner.



The boardroom, looking towards the ante-room. The panelling and the flooring are made of English walnut.



The fireplace in the boardroom. It is made of hard Ancaster

stone which is polished. The carving is by Laurence A. Turner.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

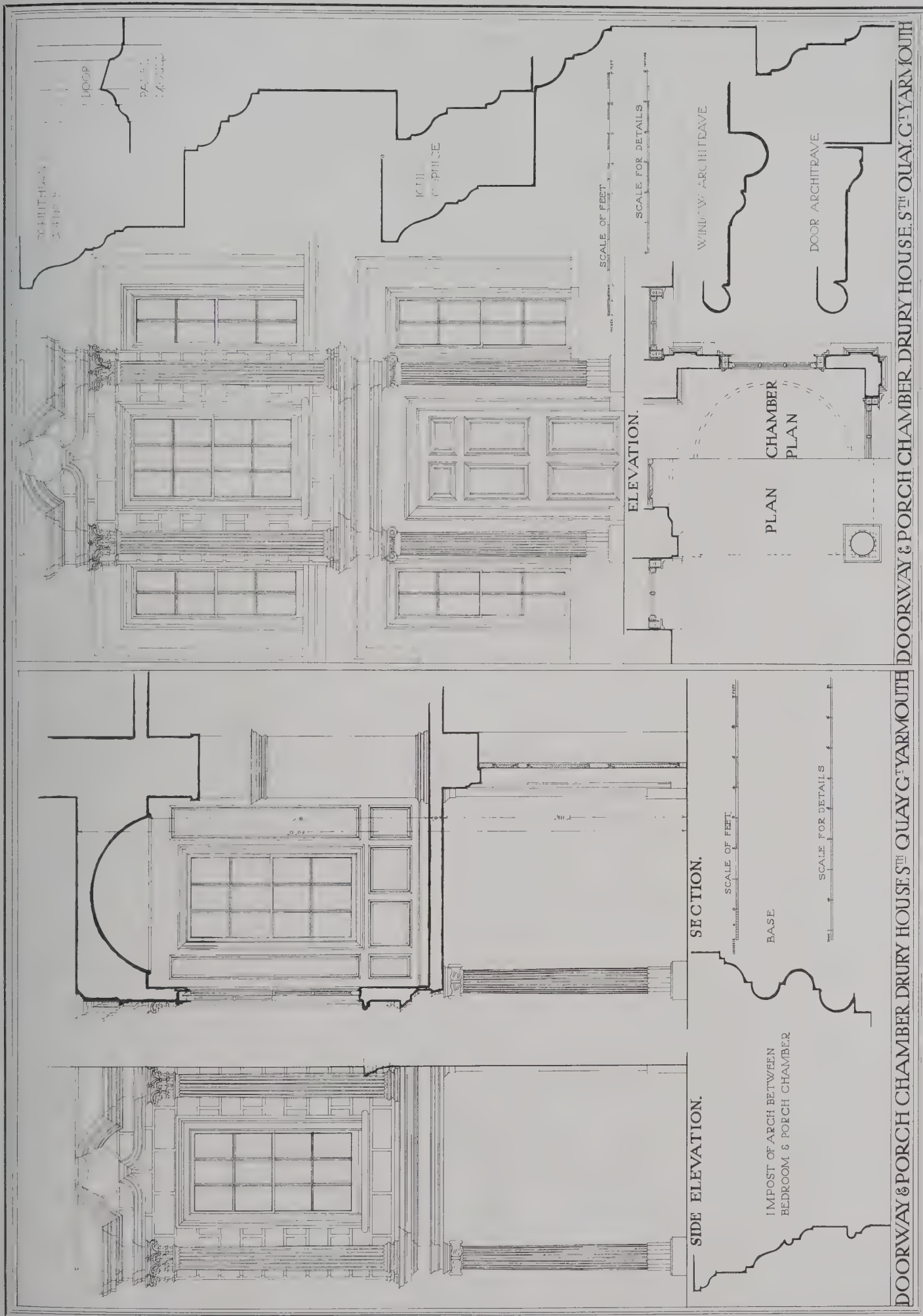
The Doorway and Porch Chamber, Drury House, South Quay, Great Yarmouth.

Measured and Drawn by Claude M. W. Messent.



DRURY HOUSE.

Drury House was built during the early part of the 17th century, on a portion of the site of the Black Friars' Monastery, by one of the members of the Drury family who had come into possession of the Monastery. The front of the building is faced with cut flints and the architraves of the windows are of brick, rendered over. The porch-chamber is of timber construction, panelled inside with a domed plaster ceiling.



TWO MEASURED DRAWINGS BY CLAUDE M. W. MESSENT.

Tallis's *London Street Views.*

XXXV—Fish Street Hill and Gracechurch Street.



ST. BENET'S CHURCH, GRACECHURCH STREET.

AS I dealt with a portion of Gracechurch Street in the last section, it will be convenient to begin with the remainder of it here; for although Tallis gives Fish Street Hill priority, it is more natural to do as I suggest, as the latter thoroughfare is but a continuation of the former and, in these days at least, has lost the importance it once had when it led directly to old London Bridge, as King William Street does to the present one. We must thus reverse the elevations in order to commence at the point where Fenchurch Street joins Gracechurch Street, and where we find the church of St. Benet.

It is now just sixty years ago since this place of worship was deconsecrated, being subsequently pulled down. It was called Gracechurch in ancient days, because of the herb market which was held at this spot. The structure was destroyed in the Great Fire, but was rebuilt by Wren in 1685; when it was demolished interesting Roman remains of glass and pottery were found among its foundations. Next door to the church, at No. 64, were the Albion Dining and Coffee Rooms; and between Nos. 58 and 59, St. Benet's Place, with a picturesque iron gateway in it, where the Rev. R. J. Townley, who wrote *High Life Below Stairs*, lived when he was incumbent of the neighbouring church. Another alley, Talbot Court, runs between Nos. 55 and 56, although Tallis marks neither of these byways on his elevation. By the way, No. 55 was at this time the shop of Harvey and Darton, the once well-known booksellers.

In order to complete Gracechurch Street before passing on to Fish Street Hill, we can here cross the road at the spot opposite Eastcheap, where the formation of King William Street has wrought so great a change in the alignment of the thoroughfare and the buildings in it. In the middle of the long row of houses and shops (not numbered by Tallis) were the City Auction Rooms, at No. 39, observable from the four pillars reaching from the first to the second floor; while No. 33, at the corner of Nag's Head Court, was then the headquarters of the Irish Banking Company; No. 35 being, as we see, the shop of the well-known firm of hat-makers, Christy & Co. Nag's Head Passage, apart from the fact that the early-eighteenth-century writer, Matthew Green, author of a poem on "The Spleen," once lived in it, has no history, in spite of its suggestive name—a name no doubt due to a former tavern in its purlieus. A little farther on, at No. 28, was the shop of Smither, tea-dealer, interesting from the fact that the business had been established so early as 1666, as Tallis is at pains to show us by the inscription above the premises. Next door, No. 27, were the considerable premises of Spooner, Attwood & Co., the bankers, the firm having been started close by, at No. 40 Fish Street Hill, in 1801, whence they moved to Gracechurch Street in 1812. Under part of this building ran White Hart Court, in which stood the earliest of the Quaker meeting-houses in London, where the celebrated William Penn was wont to give utterance to his religious opinions.

Proceeding from this point to Fish Street Hill, we find in that thoroughfare, then the principal approach to London Bridge, various important structures which have long since disappeared from it, now that the position of the bridge is changed and King William Street forms its chief artery on the Middlesex side of the river. If we reverse the elevations and begin at the right-hand top corner we shall find ourselves at No. 33, the large structure known as the Weigh House Chapel. This took its name from the King's Weighhouse in Eastcheap. Originally, in the eighteenth century, a congregation of Independents had their meeting-room over the weighhouse itself. In course of time, however, the building we here see was erected by this sect, close by their earlier *venue*, and it became quite famous when the Rev. Thomas Binney was their minister. Later, the railway secured it in connection with the Inner Circle system, and the Independents obtained a site in Duke Street, Grosvenor Square, for the erection of a new chapel. Arthur Street East, near by, should be Arthur Street West, as it is correctly given in Tallis's elevation of King William Street. The buildings beyond this point hardly call for any special notice; and when I have noted that No. 17 (at the south corner of the byway) was the office of the Commercial Steam Packet Company, with the Eagle Steam Packet office next door (No. 18), I have said, I think, all that need be said about this side of the street.

Crossing over, we have the Sun Coffee House, carried on by one Francis at Nos. 31 and 32, and the opening to King's Head Court under No. 34. This court takes its name from a once famous tavern with that sign, mentioned by Ben Jonson in more than one of his plays and, according to him, a place "where Roysterers did range." Another tavern, in this case "The Mitre," is seen to be situated at No. 38; but notwithstanding its name it appears to have had no associations of special interest. The shop at the corner of the space where the Monument stands (I have dealt with the Monument in an earlier section of these elevations, that on King William Street) was that of Wilcoxon & Co., looking-glass manufacturers; the opposite corner house being occupied by the Humber Union Steam Packet Company's offices. At the end of the street will be seen some railings on the top of a dwarf wall, and in Tallis's directory, No. 48, which should be the building here, is described as the Monument Coffee House. The structure shown in the background may be this, with a garden in front; but I like to think that behind these railings and facing directly on to Fish Street Hill was that old house mentioned by David Copperfield as having disappeared during the time he was abroad after Dora's death; it had stood, he says, "untouched by painter, carpenter, or bricklayer for a century, but it had been pulled down during my absence."

E. BERESFORD CHANCELLOR.



A PLAN OF FISH STREET HILL AND THE SURROUNDING DISTRICT.

Exhibitions.

SPRING GARDENS GALLERY, Trafalgar Square: New English Art Club's Spring Exhibition.—Painting as a craft is very well maintained here, as, indeed, it always is at exhibitions of the New English Art Club. This is a very admirable thing to find in shows, but—for there is a but which qualifies our admiration—craftsmanship is not enough; something must be done with it.

Probably the reaction against mere craftsmanship is because of a realization that without something to express, good workmanship is useless. The combination of good craftsmanship with the expression of some quality of thought which the painter has to communicate is, of course, most desirable; but, failing this, the more "soundly" an uninspired work is painted the duller it is. So the modernist puts his idea first, or should do so, and transcribes it to canvas in the way he thinks will most forcibly impress it upon others.

A tailor has to think of a suit of clothes before he can make it: to him it would be an imbecile proceeding to sew various lengths of cloth together in the hope that because the sewing is so well done and will bear the closest inspection, that in his rapt admiration of it the customer will not notice it is sartorially meaningless.

The New English has become academic and conservative: it ought to admit some new blood to vitalize it. Art societies which set out with the purpose of breaking academic fetters serve their purpose until they in their turn become hidebound. One is grateful for the New English because in the past it held up a standard which the Academy had, as it were, trailed in the dust.

But now the London Group has, perhaps, succeeded it; anyway, the New English has ceased to be the place in which to look for fresh points of view. Some of the most "modern" things there are done in the French Impressionist style of about 1876.

Here and there among the watercolours more enterprise was shown; Mr. Maresco Pearce's "Jour de Fête: St. Cloud" (75) and "The Tiger" (105) by Miss Vere Temple being notable in this respect.

Mrs. Sargent Florence's "Christmas Eve" (220) was attractive because of its sincerity and primitive simplicity.

Among the oils Mr. Harold Squire's "A Devon Farm" (154) was treated in a freer and broader style than is usual with him, and, consequently, gains considerably in interest.

Miss Pickard's "Portofino Harbour" (160), if a little scattered and not quite consistent in treatment, still gives a good impression of the scene.

"Misty Morning on the Wye" (7), by Miss Ethel Leigh, was refreshing with its clear sense of atmosphere indicated by simple outlines filled in with light, but reserved, colour: an interpretation and not a representation.

ROYAL SOCIETY OF PAINTERS IN WATERCOLOURS SUMMER EXHIBITION, 5a Pall Mall East, S.W.—This society encourages a certain kind of work which can always be found well represented at its exhibitions: most of it is within well-defined conservative limits, but there are occasions when it overlaps these limits in a slight degree.

As paintings and drawings which represent faithfully the places after which they are named, they are quite satisfactory: they do suggest more or less the actual scenes as the ordinary man, uninterested in the development of art, sees them.

No exploration, excavations, or discoveries are attempted in the field of art; the whole question has evidently been comfortably settled many years ago to the satisfaction of the society. This complacent state may be harmonious, but, on the contrary, it may be stagnation.

Along accepted lines, Mr. S. Curnow Vosper has a style of his own: he thinks for himself. His works, which are done in a technique resembling that of miniature painting, are harmonious in colour and carefully composed, and much thought has been put into them.

The way in which the rather excessively important cloud emerges from behind the hills in Mr. J. Walter West's "Thunder"

(47) is dramatically effective, but is rather in the nature of an excrescence which displaces the balance of the composition.

Mr. Henry Rushbury shows two of his well-drawn street scenes, "On the Brighton Front" (14) being remarkable for the minute way in which the distinctive character of this mixed assortment of buildings has been observed; and "Gone!" (142) is evidently a cry of lament over the disappearance of old Piccadilly Circus, from which it is drawn.

The works of those accomplished painters, Mr. Charles Gere, Mr. Joseph Southall and Mr. Henry Payne, are always a redeeming feature of these exhibitions.

THE SOCIETY OF MINIATURISTS, 195 Piccadilly, W.—The art of miniature painting has fallen upon evil times. It is so much confused with coloured photography—for in the main that is now what it amounts to—that the charm which the early miniatures had before the days of photography has been almost entirely lost.

Many of the exhibits here are paintings in little, landscapes and still-life groups, and portraits which are simply like reduced academy portraits, and not the best examples of these.

The charm of a miniature was its distinction and refined neatness of drawing and general execution: vulgar miniatures simply were not done. Now all kinds of small works parade as miniatures simply because they are small, and, speaking generally, the drawing is not precise, but sloppy; and when looseness of handling is attempted the results are simply disastrous. Why not do watercolours and have done with it?

Among those who are at least attempting to prolong the art of the miniature are Miss E. Blanche Terry, whose "Sisters" (171) is well drawn and composed; Miss Edith Davey, Mrs. Roberta Warren, and Mrs. Nancy Bairstow.

ARLINGTON GALLERY, 22 Old Bond Street, W.: Etchings by the late Sir Charles Holroyd.—Sir Charles Holroyd's works varied in character: where his plates were deeply bitten and heavy dark masses predominated, one feels he was least successful. A great many of his etchings show an over-conscientious striving for mere work, and appear laboured and uninteresting.

In the few plates where the lines were kept distinct, and the biting light, and the spaces between the lines kept well apart, and so have not fouled, he was at his best. In these he showed himself a true etcher; that is to say, he relied on line to give expression to his work and not on tricky printing. "Confessional" (75) and "Lavabo" (79) seemed to reach the highest point in his art. The simple use of line, so very appropriate to the subjects portrayed, was used with sympathy and with the greatest art, which is to appear artless.

JAMES POWELL AND SONS (WHITEFRIARS LIMITED), 100 Wigmore Street: EXHIBITION OF ENGLISH FURNITURE DESIGNED BY GORDON RUSSELL.—The designer asks that this furniture be judged apart from this or that style, but whether it fulfils the functions for which it is designed, and if it satisfies us not only from the material point of view but "that it minister to our spiritual needs."

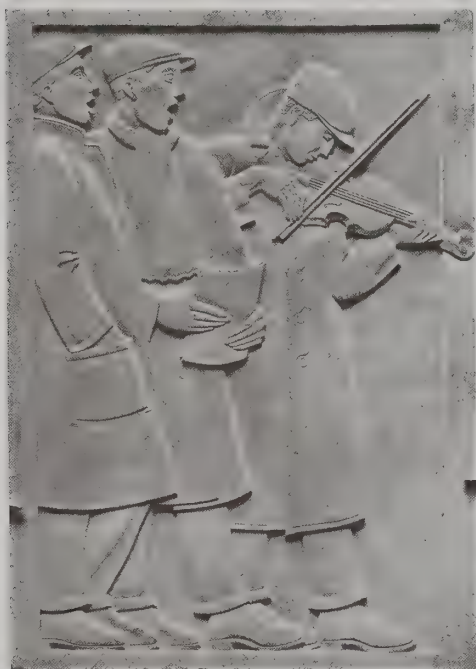
We can safely say that it does both these things. Certainly drawers which slide smoothly and uncomplainingly so that it is a pleasure to manipulate them, and doors that open and shut without any kind of friction, do contribute to our harmony and tranquillity.

Some of the designs appeal to us immediately; others, varying from what we are accustomed to, appear a little self-conscious in their desire to be different: but the beauty of the various woods used will appeal to all who have an eye for beautiful surfaces.

Among other pieces shown was the cabinet which won the highest award—the gold medal—at the Paris Exhibition of 1925, and some pieces designed for the Chairman's Room in the great new Manchester Ship Canal Building.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
MAY
1927

Modern English Carvers.

II.—Herbert W. Palliser.

By Kinton Parkes.

HERBERT PALLISER is a sculptor whose work is in one way or another devoted to architecture. He is a Yorkshireman, born at Northallerton in 1883. He served as a pupil in an architect's office at Harrogate for four years. He had a leaning towards the ornamental and decorative side of the architect's art rather than the practical, and came to London to take up the study of stone-carving and its architectural application. From 1906 to 1911 he attended the Central School of Arts and Crafts, and then for three years the Slade School, under Havard Thomas. After a short apprenticeship he was employed by architects of the more enlightened sort, who were interested in the arts and crafts movement and desired something more living than that supplied by the commercial firms, who required much superintending. He is a real architectural craftsman, a direct carver, as well as modeller, and he is an *animalier*. In this last phase, however, he functions architecturally, for his animal subjects are eminently suitable for garden decoration.

Figure sculpture in the round presented difficulties which he had not encountered in the lesser ornamental arts, but these were discounted by his experience of the right treatment of materials and his architectural training as to the proper application and suitability to a particular place or building. He made a close study of the human figure, mostly modelling by the sectional system taught by Havard Thomas, the quickest way to a knowledge of the structure and setting-up of figures



The Sea Lion. A fountain figure carved in Portland stone.

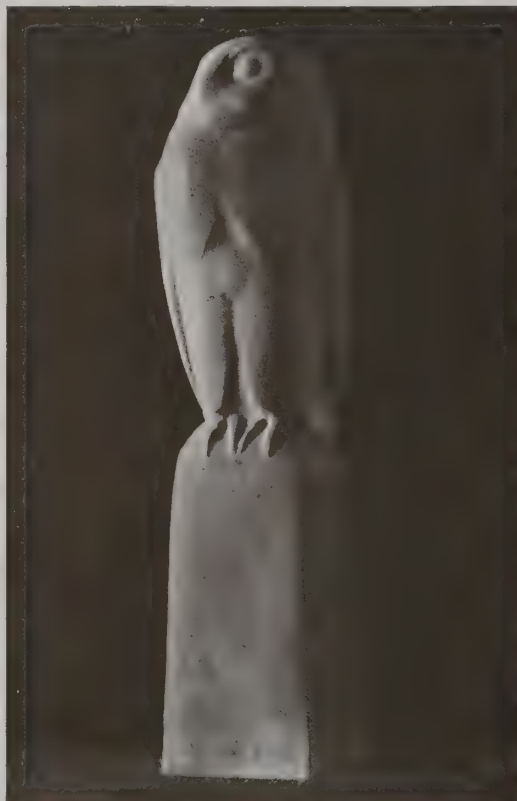
in the round. This, and his study of Greek and Gothic, especially the latter at Chartres and Wells, emphasized the vast difference between a stone and a clay figure, particularly when applied architectonically. Nevertheless, he was not inclined to dispense with the preliminary model. The figure as sensed by him is a marvellously beautiful and highly complex piece of mechanism, which he had no desire to recreate in terms of material but to express its poetry and beauty within the limitations of materials. The clay model helps him by allowing for alterations and experiment, and a more direct interpretation of form in the round. At the same time he admits that it is obviously wrong for a modeller

who is not also a sculptor to mould a figure for transference into rigid material by the usual mechanical process, especially if he is not intimately acquainted with the nature of that material. In reliefs there is no necessity to work from models, as there is no third-dimension complication, and so all his reliefs have been done from drawings. The usual procedure of Palliser in his earlier work was to submit a small sketch or cartoon to his architect, and then to proceed to the building and execute the work in stone *in situ*, no preliminary model being furnished or required.

One of the works of this period and nature is the handsome vine carving to the soffit of the chancel arch of the United Free Church of Sydney Mitchell and Wilson, the Edinburgh architects, at Gullane, N.B. The pattern was drawn on the stone in charcoal



A Girl with a Parakeet. A direct stone relief carving for a garden wall.



The Owl.
A carving in Portland stone.



A female torso
in bronze.

and carved direct in the beautiful red Dumfries stone. A woman's torso in bronze is an eloquent illustration of Palliser's accomplishment in pure form. In this and in one or two other pieces he has been able to express himself more intimately than in his less individual and more formal architectural sculpture. It is beautifully built up with true plastic feeling, and, in spite of his admirable carving method, it is evident that his feeling is at least as intimately expressed in modelling as in carving. He has not, however, made the mistake that Havard Thomas was addicted to—of so working on his moulded surfaces and so polishing his glyptic pieces that his marbles have most of the qualities of his plastic work in bronze.

Modifications of his practice ensue when Palliser has to undertake architectural work, which does not permit of the same description of surface finish, and is not conceived from the same standpoint. His single pieces, both human and animal, convey the knowledge which the modelling sculptor can hardly help displaying. He is, however, a direct cutter, and the chisel has

effect and in order to maintain keen and undisturbed rhythmic contours. After all, the ideal for a glyptic sculptor is to get as intimate as possible with the spirit of his subject without the intervention of any hand other than his own; and so it comes about that most artist-carvers are direct carvers, as is Palliser. In spite of his leaning towards plastic, due largely to his training, his "Ant Eater," his "Sea Lion," and his relief of a "Girl with a Parrakeet," finished in 1925, validate the principles of his glyptic method as well as his unerring sense of animal character and form. This is confirmed by an architectural relief of cunning workmanship, the "Stag" panel over the door of the main entrance to a house at Ashmore by W. Curtis Green, A.R.A. It is embellished with colours, and the antlers are gilded. This is a recent work, and shows the application of the artist's study of animals to his designs. There are other panels of poultry subjects in the plaster frieze of the provision department at Whiteley's for the same architect. Clever as these reliefs are, however, it is the figure work that counts most in Palliser's architectural



Unity and Strength. A symbolical figure on a pediment of the London Life Association Building, King William Street, London.

Architect: W. CURTIS GREEN, A.R.A.



A direct carving in red Dumfriesshire sandstone in the chancel at the United Free Church, Gullane, N.B. The wood screen was carved by Joseph Armitage.

Architects: SYDNEY MITCHELL AND WILSON.

to take its course in his interpretations in glyptic. He does not allow his spirit to become encumbered by the shackles of a system. He thinks in stone and other carvable materials, and the cutting impulse is too strong within him to be denied. There are other impulses which are no less imperative. His idea of form is purely sculptural, and he looks at Nature, not with the object of imitating forms he sees, but rather with a view to discovery and in order to give plastic significance to some of the infinite form-variations. He attempts to express also something of the profundity and mystery which he discerns in all created things. Although he dislikes the vague, unsubstantial, and vaporous in sculpture, he believes that over-emphasis and hardening of planes and shapes have a tendency to lessen true plastic quality with its assumption of emotional properties, and to discount the psychological effect of suggestion and mystery.

In order to accomplish what he thinks and feels he wants to do in sculpture, Palliser invariably tries to express some movement or attitude which will best reveal the character and temper of the subject, such movement being usually but momentary.

In his technique he aims at monumental compactness with simplicity of planes and volumes when dealing with stone; minor details, such as the feathers of birds, as is seen in the case of his "Owl," being sacrificed for the sake of the whole final

sculpture. There is a 7 ft. bronze soldier on the Calcutta War Memorial, done in 1923, but the most imposing are the decorative figures on Curtis Green's London Life Association new building. There is something very important architecturally as well as sculpturally about these. They were designed to fit the broken pediments in the nature of finials. This is one of the most unsatisfactory shapes with which a sculptor is called on to deal, as it is almost impossible to avoid the appearance of the figure slipping off. This has been overcome by placing emphasis on the vertical by way of drapery and position of the limbs, and the vertical symbols held by the figures continue up a structural line of the building. The size of each figure has been kept within that boundary, and the height has been more or less governed by the underside of the main cornice. The height from the ground is 60 ft., and the figures the size of a 10 ft. standing figure. They were all made in a year, two being carved in the builder's yard and built in as the structure proceeded. The other two were carved *in situ*, and they were all done from half-size models and largely worked on by the sculptor. Their design is admirable, as is their placing; their feeling is classically naturalistic with interesting individual stylistic touches, and their presence gives distinction to the building of which they are a feature and to the part of the City in which they are placed.

Modern Details.

The Mayoral Chain for the Borough of Twickenham, Middlesex.

From a Design by Wratten and Godfrey.



THE MAYORAL CHAIN.

Twickenham received its charter of incorporation in November last when the Duke and Duchess of York attended the inaugural ceremonies. The design of the mayoral chain was entrusted to Messrs. Wratten and Godfrey, the drawings being made by Mr. G. Gordon Godfrey, brother of Mr. Walter H. Godfrey, F.R.I.B.A. The details of the chain are based on the Twickenham coat-of-arms, which bears a green pall on a white ground, between an "antique lamp," two crossed swords, and three roses. The crest is a swan with an eel in its beak. A pair of swans back to back, and a sprig of roses form the main links of the chain, the latter being placed above a pair of twined eels. The pendant with an oval medallion of the arms, surrounded by mantling and roses, is attached to the chain by means of a scallop shell carrying the crest. Midway on each side of the chain is a medallion, one being the arms of the Charter-Mayor, Dr. S. S. G. Leeson, the other an inscription. There is a slight difference between the design as shown in the drawing and as executed, owing to two additional links being added behind the collar. The whole is in gold with the exception of the heraldic colours, which are in enamel.



A WORKING DRAWING.
By Wratten and Godfrey.

The European Arts and Crafts Exhibition

At Leipzig.

By H. H. Peach.

IT is interesting in these difficult times to find a city that can build a fine museum like the Grassi Neubau at Leipzig, the first section of which was opened on March 6 and contained the Grassi Messhaus of Arts and Crafts and the Europaisches Kunstgewerbe (European Arts and Crafts Exhibition), in which England is taking part along with France, Austria, Holland, Belgium, etc.

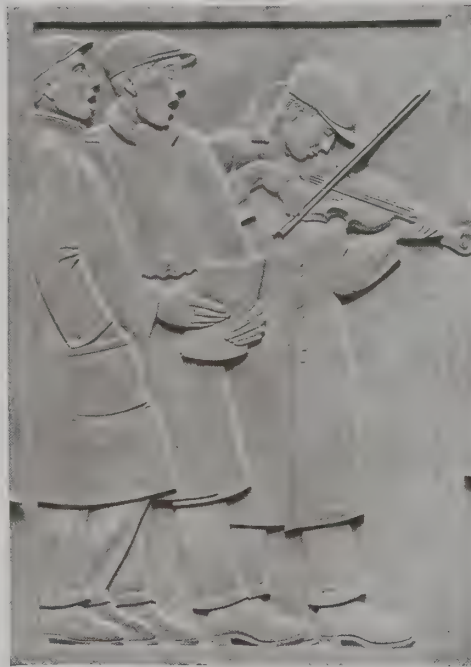
Dr. Graul, its able director, has for some years aimed at keeping up a corner for quality work, ideas, and good taste, alongside of the great fair by turning out some of his rooms and allowing selected arts and crafts workers from Germany and Austria to show their wares to the trade. This section has so grown that he now has a fine new permanent home for them without disturbing his museum.

This year he has tried also to collect a representative show of design in art and industry from nearly all Europe to put alongside. The Design and Industries Association carried out the English exhibit, which has been well set out and displayed by Miss M. McLeish and Mr. Harry Trethowan. The Germans ask, however, what our young people are doing by way of experiment like the modern foreign current, and say our exhibit is very traditional—but then that is the British characteristic. Also, most of our exhibits are much more suited for daily home use than the luxury and fancy wares exhibited by other countries (Austria, Holland, and France).

The cult of the square and zigzag has taken the place of the wave and wiggle-waggle of the art movement of 1900, and is leaving an almost equally sad track across Europe, from which we have largely escaped, as we did from the latter, by our conservatism.

In the exhibition, Denmark, Switzerland, and Czecho-Slovakia are the most restrained, and to an Englishman the most pleasant of the other exhibits. Denmark has a sober black and brown treatment and shows mainly silver and pewter ware, quite fresh in shape and modern in treatment, but sensible and fit, a contrast to some of the French and Viennese, who are apt to throw to the winds the principles of right use of material and fitness for purpose. They also show a pleasant little group of hand-weaving, as do the Czecho-Slovaks, who exhibit their glass and toys by Professor Sutnar and his school. Professor Novak was architect of the last section, which is tastefully carried out in big bands of three tones of red and buff.

The French show a variety of costly materials for furnishing and dress, brocades in gold and silver, also some interesting and rather luxurious



Carol Singers.
A direct carving in Portland Stone.
Designer and Craftsman:
H. TURNER,
of the Birmingham School of Arts and Crafts.

furniture, glass, pottery, metalwork, medals; nothing specially new. They are the only people displaying a furnished room, which it was rather understood was not intended in this exhibition.

Holland has some simple glass and pottery, some gay-coloured rugs, a group of wallpapers, not very exciting; then a number of extreme, and one can hardly feel beautiful, things in the way of pottery—the ultra-modern.

Austria, gay as the show is, cannot be said to show the usual delicate taste of the Viennese. Monstrosities of all sorts are very common among their pots; the textiles chosen are not up to their usual standard, nor the display; all the same it is very bright and cheerful. The Larisch school shows a group of interesting work, especially on lettering and its adaptation, and the Emmy Zweibruck's studio, with its toys and women's dress and decoration, keeps up its reputation. The method of exhibiting with glass cases that went from floor to ceiling like a shop window was a useful hint for exhibiting a variety of goods in a dusty place.

Switzerland and Belgium both have small shows, the former tending towards the saner German movement and the Belgian towards the French modern style.

Italy was showing mainly glass.

The German room, designed by Bruno Paul, was beautifully finished in a dark wood veneer, using the grain of the wood to its full value, especially on the beautiful doors. It also had exciting electric lights—a new experiment—and a number of modern glass cases well designed not to look like museum cases. The exhibits were not properly set out when we left.

The British section makes pottery its chief exhibit, and from the inquiries during the fair I am sure that a well-displayed co-operative show of our best and sanest designed wares at the next March fair in the English section at the Ringmess house under a man who really knows pottery, not the ordinary glib salesman, would bring good results.

The little show of gloves from Walsall which we made created a large amount of attention, and we heard on all sides praise of the English cut and style. Our textiles, too, though beyond the hand-printed work by artists they are not very modern, have created much interest. The work of Misses Barron and Larcher, "Modern Textiles," and Alec Walker, were much admired, and are, perhaps, our most modern movement in design.

The English trade furnishing textiles



Poole Pottery. A modern treatment of free brushwork and fine matt glaze.

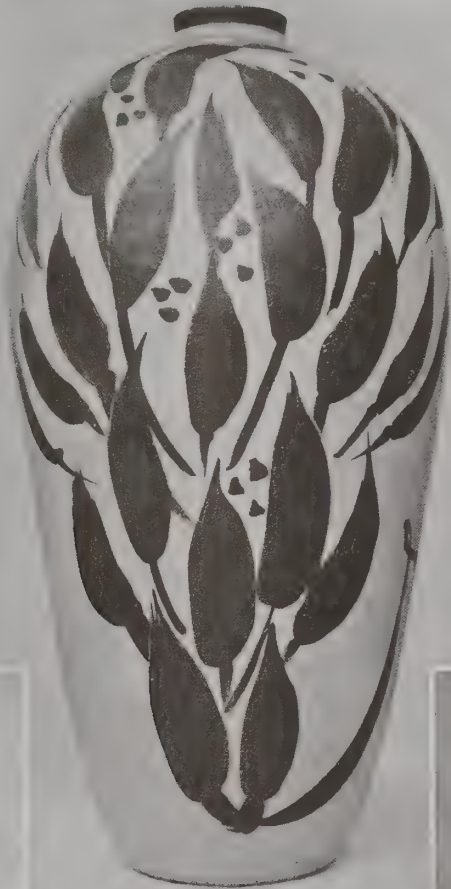
Decorated by
TRUDA ADAMS.

Craftsmen:
CARTER, STABLER AND ADAMS.



A Duck,
carved in sycamore,
lent by courtesy of
C. Rutherford, Esq.
Designer and Craftsman.
W. G. SIMMONDS.

Cart Horses,
carved in wych-elm,
now in the Leicester City
Art Gallery.
Designer and Craftsman.
W. G. SIMMONDS.



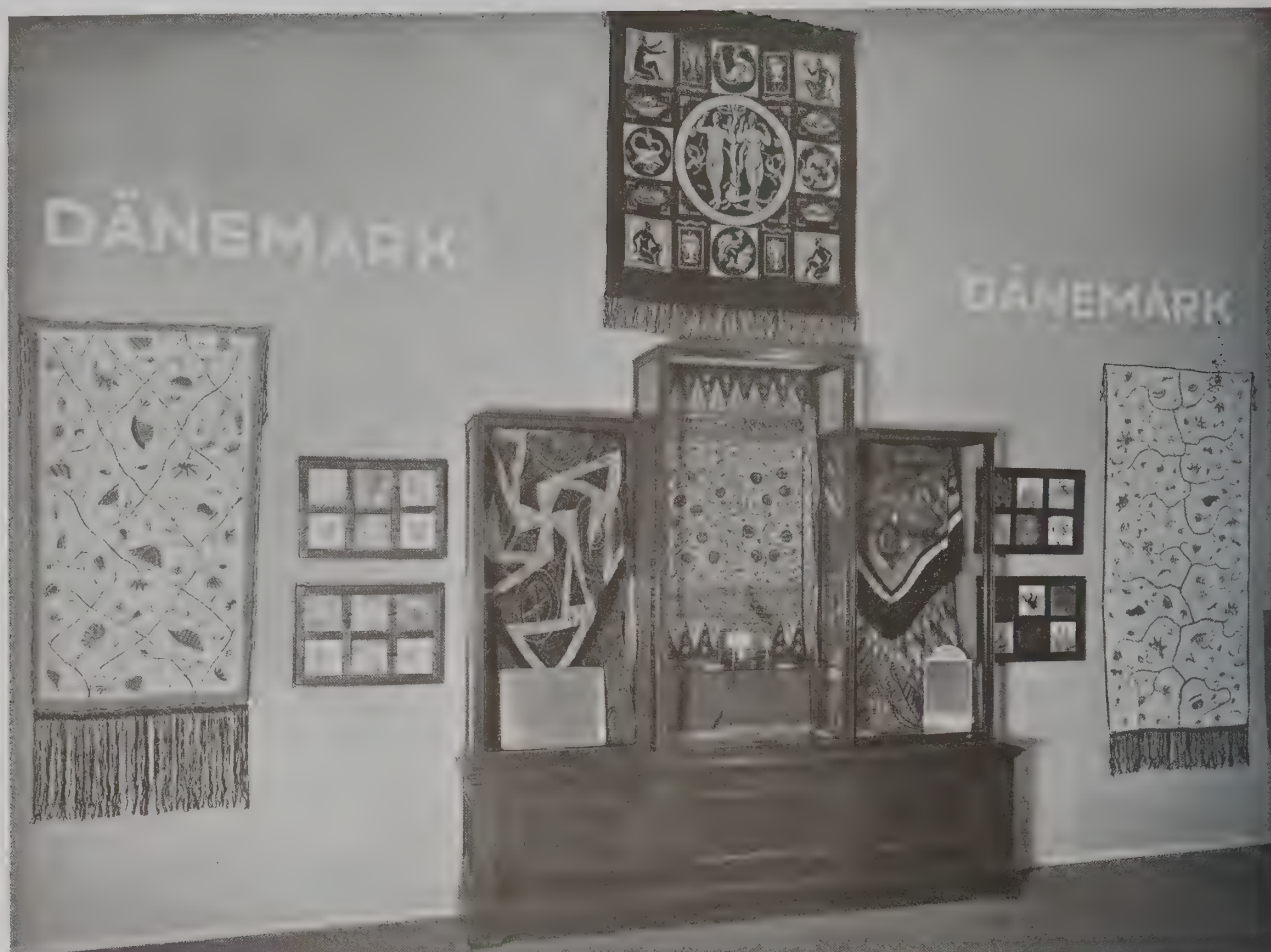
Centre.
White stoneware, with
sepia decoration.
By
W. STAITE MURRAY.



A steel and brass sconce.
Designers
and Craftsmen:
RUSSELL'S.



A steel and brass candlestick.
Designers
and Craftsmen.
RUSSELL'S.



Examples of Batik in the Danish Section of the Exhibition.

were hung in a separate exhibit in the long gallery, owing to lack of space in the room allotted.

English furnishing textiles, sober as they are, usually win admiration on the Continent for their quality, and though there is quite a good business done by certain firms, it is well worth cultivating by those who have not already done so.

The two English rustless steel fireplaces of Messrs. Bratt Colbran interest the public, and several inquiries have been made since we opened.

Otherwise the British exhibit includes a number of individual pieces of silver work, including the Empire Board Cups, of which Harold Stabler's is the only piece which called for remark from the silversmiths who came round; jewellery, batik silks, a few fine pieces of embroidery, including a beautiful curtain made by Mrs. Simmonds, wife of W. G. Simmonds, whose sculptured wooden horses from the Leicester Museum and ducks from Manchester are exhibited; two reliefs in stone of street singers, from the Birmingham School of Art, also created interest by their fresh treatment, and two pieces by Eric Gill.

The case of glass made by Messrs. Powell in the centre of the room and some large pieces by Messrs. Arculus, at Birmingham, beautiful in shape, seemed to surprise visitors, who do not associate us with the glass industry.

The one-way street signs from Leicester and a London Omnibus sign with some good lettering instantly attracted much attention.

There was a small group of medals lent

by the Mint, S. Carline, and others, including the interesting new South African coinage.

Speaking generally of the exhibition, the control and taste of the architect stands out, both in colour-scheme and arrangement; even the awkward museum glass case fits into its proper place in their schemes. Lighting, too, was more considered than with us.

The architect has evidently had the main say both in the selection and limitation of the exhibits and in their display, and has chosen to make well-spaced, limited groups of the work of a few individual craftsmen and firms rather than the mixed and varied group exhibit made by England, and I think that this is really the better way of doing it.

The foreign architect also possibly takes the question of exhibitions more seriously than do ours, and the Governments generally seem wiser in the selection of suitable people to manage their exhibitions. Is it that with them the politician has more taste than with us and values art as a national asset?

I believe I am right in saying that over most Continental exhibitions the work is put in the hands of one man, and if he gets a small committee together it takes its control from him, whereas we generally, so far as Government affairs are concerned, have large, ultra-individualist committees which invariably lead to a mixed and varied group of exhibits very difficult to arrange.

This is the first international exhibition since the war where French, German, and English have worked alongside, and I trust that it will be the forerunner of others in England and elsewhere.



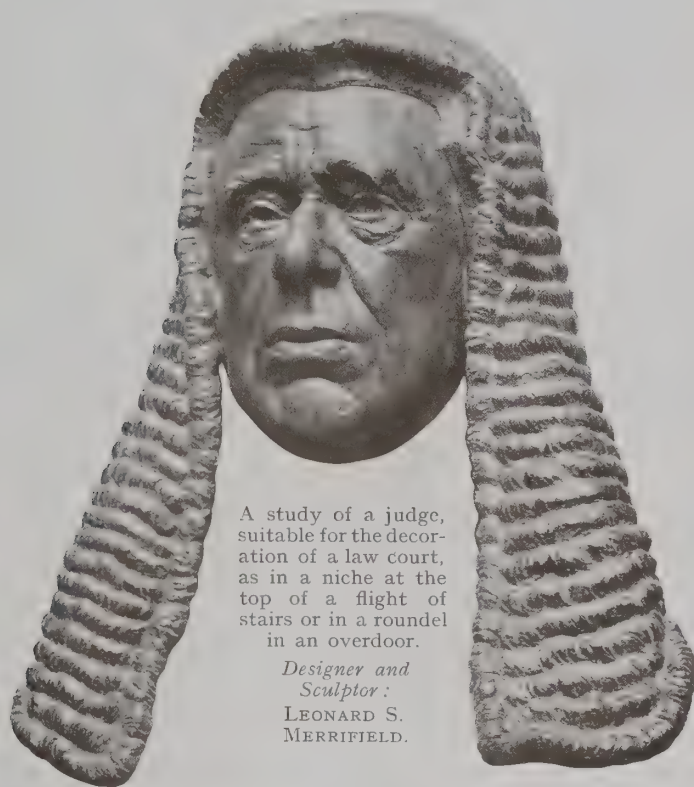
One of the three silver cups given for a window-dressing competition, by the Empire Marketing Board.

Designer and
Craftsman:
HAROLD STABLER.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship

XIII.—Faces and Heads (*continued*).



A study of a judge, suitable for the decoration of a law court, as in a niche at the top of a flight of stairs or in a roundel in an overdoor.

Designer and Sculptor:
LEONARD S. MERRIFIELD.



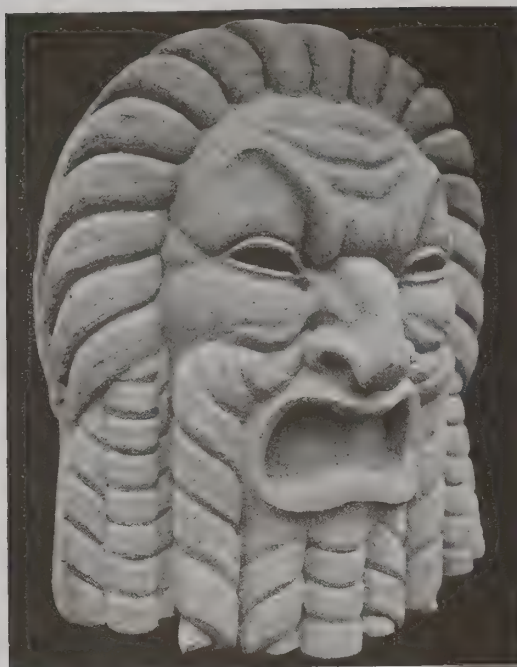
This key maskhead is one of a pair which occur over niches flanking a fireplace at 15 Hill Street, Mayfair. They are carved in white alabaster. The shell conceals an electric light.

Architect and Designer: OLIVER HILL.
Craftsman: E. R. BROADBENT.



A mask modelled in plaster.

Designer and Craftsman:
F. STUTTIG.



One of the masks, carved in Empire Portland stone, on the Pier Pavilion at Worthing.

Architects and Designers :

ADSHEAD AND RAMSEY.

Craftsmen :

EMPIRE STONE CO.

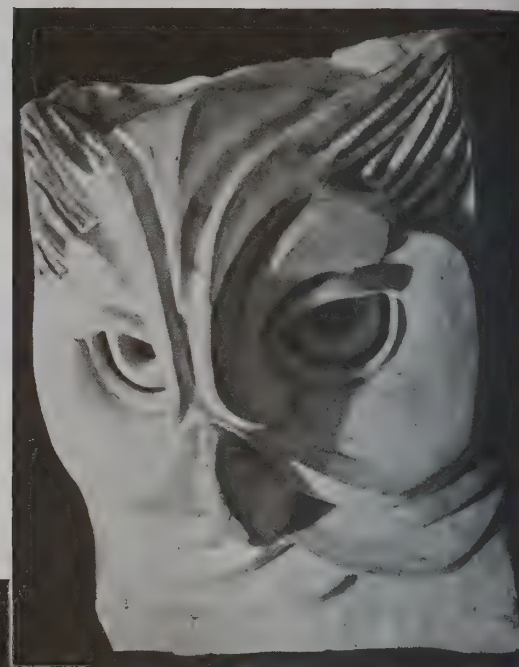
Centre.

The Ape.

A direct carving in Portland stone.

Craftsman :

REGINALD LEWIS.



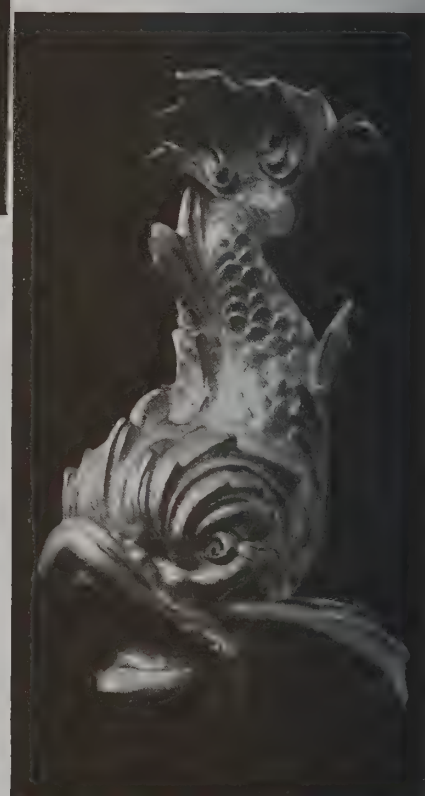
A carved head on a cornice at Meteoric House, Glasgow.

Architect :

J. T. THOMSON.

Modelled by

PHYLLIS M. BONE.



Left and Right.

Two wall dolphins suitable for garden ornaments, and designed for bronze, lead, or castone.

Designers and Craftsmen :

BROMSGROVE GUILD.

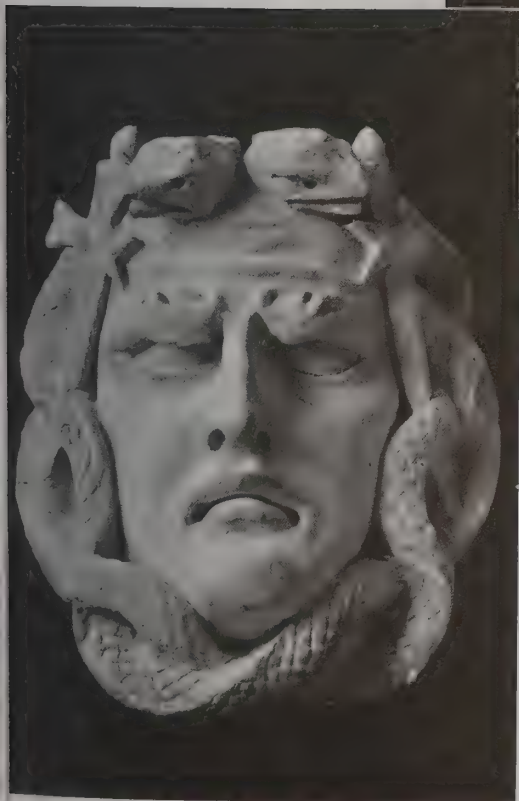


Centre.
A plaster model
of a
Fiery Mask.
Craftsmen :
G. JACKSON AND SONS.



A plaster model
representing
Bacchus.
Craftsmen :
G. JACKSON AND SONS.

A plaster model
representing
Comedy.
Craftsmen :
G. JACKSON AND SONS.



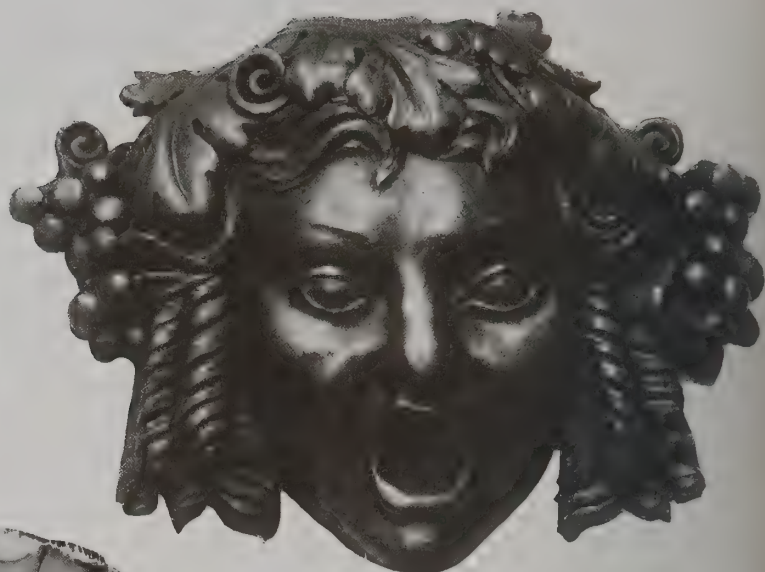
Left.
A plaster
model
representing
Tragedy.
Craftsmen :
G. JACKSON
AND
SONS.

Right.
A mask
designed for a
bathroom.
Architect :
OLIVER HILL.
*Designers and
Craftsman :*
PHOEBE STABLER.





A model of a mask made
for carving in stone.
Designers and Craftsmen :
H. H. MARTYN'S.

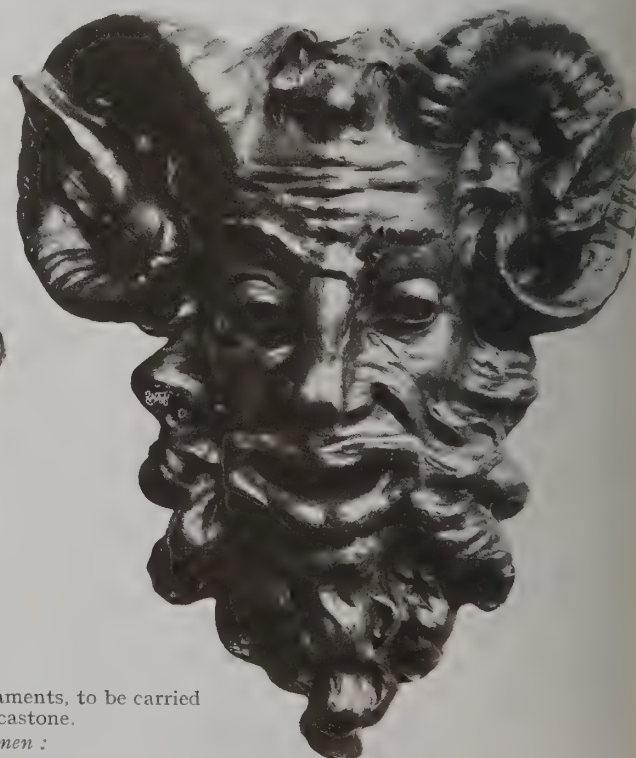
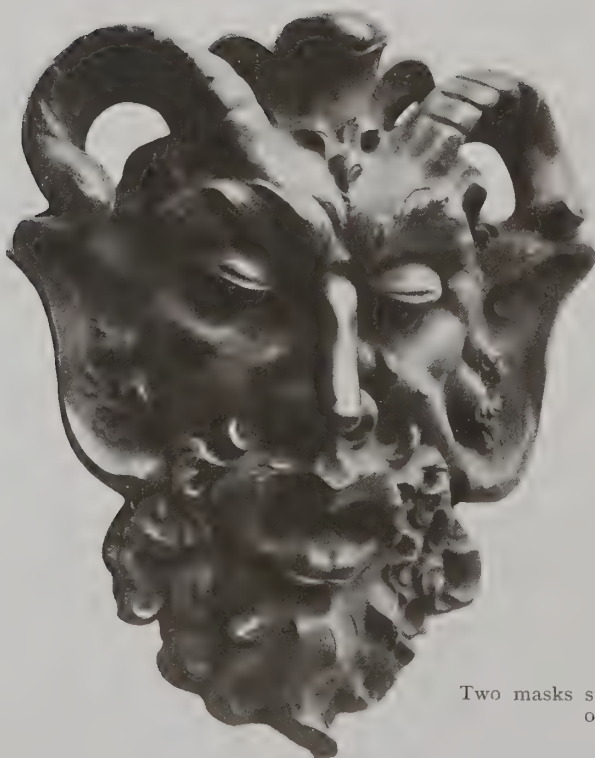


Bacchante. A mask for a
fountain or garden decoration,
carried out in bronze.
Craftsmen : SINGER'S.



Centre.
A model of a table leg
made to
the instructions of

G. A. Crawley, Esq., Architect,
for use in America.
Designers and Craftsmen
H. H. MARTYN'S.



Left and Right.
Two masks suitable for garden ornaments, to be carried
out in bronze, lead, or castone.
Designers and Craftsmen :
BROMSGROVE GUILD.



Plate I.

June 1927.

THE ENTRANCE PORCH TO ST. WILLIAM'S
COLLEGE, YORK.

From a pen-and-ink drawing by Frank Lodge.

A New Westminster

The Vision of Sir Charles Barry.

By E. Beresford Chancellor.

TO draw out plans for the development and improvement of great cities has always been a favourite occupation of both professional and amateur architects. London has given special scope to such activity. From the days when Wren and Evelyn (representatives, by the way, of both classes) gave themselves to thought over the designing of the new city which was to arise from the ashes of the destroyed one, to our own times when the traffic problem and the bridges problem and the south-bank-of-the-river problem exercise the minds of all sorts of people, suggestions have been forthcoming, often from the most unexpected quarters, and form a kind of apostolic succession of attempts to improve London according to a hundred different opinions. The efforts in these directions of the amateur architect may be passed over. They often include germs of excellence and of feasibility, but for the most part they are negligible from the mere fact of their impracticability. The professional architect, on the other hand, has more to consider when venturing on suggestions of this character than the mere possibility of his plans being regarded by the general public with favour or otherwise. His reputation as a sound adviser and a skilful designer and planner are at stake; and thus what such men have formulated deserves careful and patient consideration.

There may be said to have been four outstanding examples of the professionally suggested town-planning of London in the past: that of Wren in the seventeenth century; that of Gwynn in the eighteenth, and those of Smirke and Barry in the nineteenth. Some years ago I wrote two articles in these pages concerning the proposals of Gwynn and Smirke; here I want to draw attention to what Barry formulated on a more comprehensive scale, and what represents, as it were, the third in this interesting trilogy.¹

Apart, of course, from Barry's general interest and professional work, in London, there is no doubt that his attention to a suggested reconstruction of certain areas in it had been quickened by his rebuilding of the Houses of Parliament, which, begun in 1839, was not wholly completed till 1857. In the latter year a competition was held for certain new public offices, and Sir Charles took the opportunity of exhibiting his designs, which were, however, far more comprehensive than the requirements of the Government called for. Indeed, the architect wished to embody all the plans for his suggested improvements in one grand scheme by which, to use his own words, "the whole of the public offices should be concentrated and combined in one group of buildings." His original idea for the building of the Houses of Parliament had provided for structures round, and enclosing, Palace Yard and extending as far as the present entrance to the House of Lords (see plan), with an imposing entrance at the corner of Bridge Street and Margaret Street, but this was only a subsidiary feature of his new and far more embracing scheme. Other suggestions were for a spire to Westminster Abbey (as Wren had before proposed), to carry out the obvious intention of the original builders; a palace for an Archbishop of Westminster; the removal of St. Margaret's, between a new Stationery Office on one side and a new National School on the other,

to a spot bounded by Tothill Street and Storey's Gate; and the removal of Westminster Hospital to a more central position in the district. Barry's written proposals do not entirely tally with his plans, since he suggests in the former that the Stationery Office should be placed in the fork formed by the east ends of Victoria Street and Tothill Street, whereas in the latter it is shown to the north of this thoroughfare. The enlargement of Westminster School was also provided for as well as that of the National Gallery and the Admiralty—improvements we have since seen carried into effect, largely on his suggested lines.

But Barry's most ambitious scheme was the enlargement and consolidation into one vast building of the Government offices. A glance at the accompanying plan will show the outlines on which he proposed to carry this out, while the two elevations indicate what the decorative effect of this would have been as seen from Whitehall and also from St. James's Park. Parenthetically I may point out that the enlargement of the Government buildings along the north side of Great George Street and the return frontage on the west, as well as the Admiralty extension, have been since carried out more or less according to Barry's ideas. But whereas he proposed a splendid comprehensive scheme, what has been done has been done (successful as it is in itself) in a piecemeal fashion. It is, by the way, curious how similar the effect produced by his proposed central dome is to the great block of Government buildings at Buda Pesth, as seen from the river; while this dominating feature has much affinity with that by which Smirke proposed to crown his block of Government offices in the Green Park.² In Barry's own words, this dome was suggested in order that it should give dignity to the buildings it crowned "so that they may vie with the Abbey and the new Palace of Westminster."

The annexed elevations will show better than much written description these outstanding features, as well as other subsidiary points in Barry's suggestions—suggestions, it may be said, which he had so little hopes of seeing materialized that when he exhibited the plans he did so in the names of his two sons, Charles and Edward, with the idea that should any one of the improvements be carried out, they would have the conduct of the work.

To turn to the planning, as differentiated from the structural scheme, we shall find much food for reflection by studying the diagram on page 209. In the first place, it must be remembered that the Embankment on the Middlesex side of the river had not then been formed, although it was begun some five years after Barry had, as we see here, suggested it practically on the lines it was to follow. But he did far more than this. Not content with a half-hearted scheme which made one side of the river a beautiful and useful highway only to make the other by comparison still more desolate and hideous than it intrinsically was and is, he provided for an equally beautiful and useful embankment

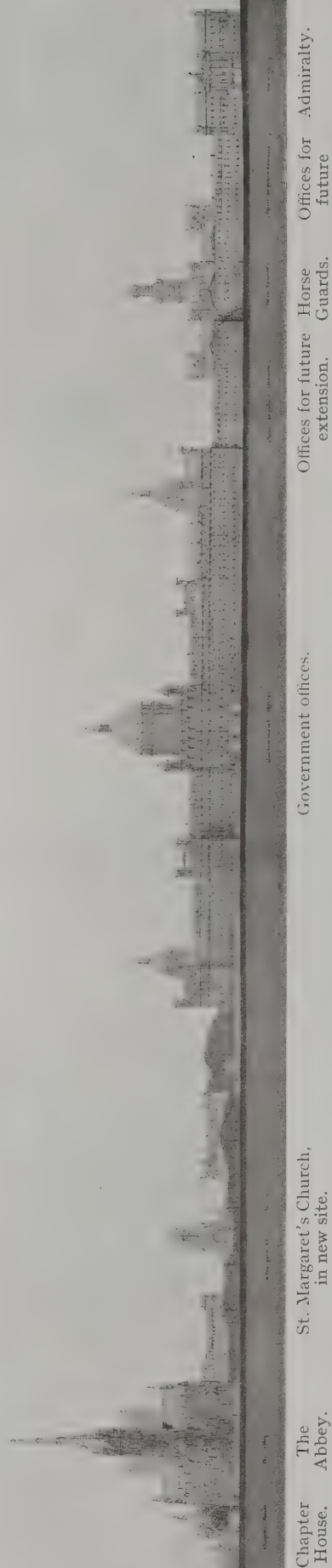
¹ Gwynn's "London and Westminster Improved" was published in 1766; Sydney Smirke's "Suggestions for the Architectural Improvement of the Western Part of London" in 1834; and Sir Charles Barry's scheme was exhibited in a series of designs in 1857.

² See the illustration attached to Smirke's book on the subject.



New wing to Parade and offices to Admiralty.	Government offices.	Great George Clock Street.	New front, Houses of Parliament.	West front of Abbey.	Houses in Victoria Dean Street. Tower.
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Elevations of existing and proposed buildings in a line from the Haymarket Theatre to and including Dean Street, looking east.



The Chapter House.	The St. Margaret's Church, in new site.	Government offices.	Offices for future Horse Guards extension.	Offices for Admiralty.
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Elevations of existing and proposed buildings in a line from Millbank to Leicester Square, looking west.



A plan of suggested improvements and new streets in and near Westminster in relation to the new Palace of Westminster, the concentration of the Government offices, and the treatment of the Thames Embankment. Exhibited at Westminster Hall in 1857.

Note.—The dark hatching shows public and other important buildings then existing. The light hatching represents the new streets, and the buildings proposed along them. The lines of the existing banks on each side of the river are also indicated.

on the Surrey side. "Assuming," to use his own words, "that the long proposed and in part adopted plan of embanking the river with a view to the improvement of its navigation and appearance, and the removal of its present offensive and unwholesome effluvia, must at no distant period be accomplished, it is proposed that such portion between the proposed Lambeth Bridge and Waterloo Bridge should have public quays *on each side of it*, with houses and terraces adjoining them, so as to screen from view the mean, unsightly, and, in fact, ruinous buildings which at present disfigure both shores of this noble river." Barry died in 1860; sixty-seven years have elapsed and we are still confronted, at least on one side of the Thames, by the mean, unsightly, and ruinous structures which he rightly reprehends!

As to his street improvements, the most important was the proposed road a hundred feet wide throughout its entire length, from Horseferry Road, which it was proposed should be widened to 80 ft., to Charing Cross. Among other things, this scheme anticipated the removal of the block of houses between Parliament Street and King Street, which was to be carried out later. It also provides for the new bridge at Lambeth, which materialized in 1862. Again, the opening into the Mall from Charing Cross and the conversion of the Mall itself into its present form, is shown as part of the scheme which also provided for the widening of St. Martin's Lane, a suggestion many will think preferable to the alternative Charing Cross Road improvement which came about in 1887. Yet another drastic change was adumbrated in a roadway, 80 ft. in width, linking up Victoria Street with the

Haymarket, and skirting St. James's Park in front of the Foreign Office. Those who know the difficulty of direct vehicular communication between these spots will realize how great an improvement this would have been.

On the proposed embankment, the public gardens in front of what is now Whitehall Court are anticipated; while the alternative schemes for a new Charing Cross Bridge or the widening for traffic of Hungerford suspension bridge (now the hideous railway viaduct), with their approach roads, would have solved a since much debated problem, and parenthetically, would have obviated that great act of vandalism—the destruction of Northumberland House. Indeed, Barry's enthusiasm for town-planning was never proposed to the detriment of existing historical structures, the only old house which would have been sacrificed in the whole of his scheme (as it has since been) being Carrington House on the site of which the War Office stands.

An examination of Barry's suggested improvements in streets and buildings will show that, costly as such a scheme would necessarily have been, it was an eminently practical one; and had the authorities had the courage to undertake it these seventy odd years ago, it is probable that much of the acute traffic difficulties of today would not have arisen, and the whole would have cost less than the partial and delayed fulfilment amounted to. Gwynn's plans had merits; Smirke's had more; but they were tentative as compared with this of Barry's; something of the permanent value of all three can be judged by the fact that our later town-planners have adopted so many of the suggestions contained in them.

Tapley Park, Devonshire.

The Home of the Clevelands.

By J. H. Rudd.

With Photographs by R. L. Knight.

SITUATED in what the guide-books call "a commanding position" off the main road between Barnstaple and Bideford lies Tapley Park, the seat of Mr. A. L. and Lady Rosamond Christie. From the lodge a gradually ascending drive of about a mile leads through a beautifully wooded park to the house, of which the approach affords a good view. The prospect is magnificent. The panorama to the west includes the broad estuary of the Taw and Torridge, low-lying marshes and stretches of bright sand, a wonderful expanse of country from Braunton to Westward Ho, with Lundy Island just visible on the horizon. In the foreground Instow and the fishing village of Appledore are silhouetted in silvery white against the sky, and there is a constant flow of shipping to and from the trading ports on the tidal rivers. The undulating foreground is dotted with trees. It is the country with which Kingsley fell in love, and it was from this coast that the Devonshire men sailed westwards to the discomfiture of the Dons and the discovery of new lands.

The garden front of the house is of special interest. In the soft climate sub-tropical vegetation thrives, and the first glance prepares the visitor for something unusual.



A view of the estuary from the west side of the house.

by conifers and other trees, the grandeur of which can be appreciated in the illustrations.

Probably owing to its commanding position—which afforded protection against marauders—there has been a house at Tapley for about seven centuries. There is documentary evidence that Taplegh, or Tapeleigh, belonged at an early period to the family of Bauderope.



A corner of the lily pond.

At one end is a charming summer-house of richly-coloured local stone, which is in complete harmony with its surroundings. When stone is employed it should be shaped and laid so as to express as fully as possible its geological character. Nothing could illustrate this better than the design and construction of this summer-house.

* Beyond the house the gardens form a series of spacious levels connected by stone steps flanked

In the reign of Edward I the house was occupied by a family who took their name from it. The heiress of Taplegh married Grant, from whom the ownership of the house descended, by successive female heirs, to Cobleigh and Gifford. Commodore William Cleveland, a well-known naval commander in the days of Queen Anne, married a Devonshire lady, Miss Davie, and through a mortgage acquired Tapley from the

TAPLEY PARK, DEVONSHIRE.



Plate II.

June 1927.

FROM THE SOUTH-EAST.

Remodelled by the late John Belcher, R.A., and J. J. Joass.



From the pond.



A garden view.



The entrance front. Beyond the house the gardens form a series of spacious levels connected by stone steps flanked by conifers and other trees. The gardens were designed by B. N. Orphoot.



The dairy, which was probably used originally as an orangery. This building dates from the period of Queen Anne and remains untouched.

Giffords. Commodore Cleveland was the man who conveyed Peter the Great back to Russia. Tapley continued in the occupation of the Clevelands until about 1860, several members of which family took a prominent part in the public and administrative affairs of Great Britain. The last of the Clevelands on the male side was Archibald Cleveland, who was a cornet in the 17th Lancers. He with two other officers alone survived in the charge at Balaklava, but he died a few days afterwards from wounds caused by a bursting shell at Inkerman. A familiar landmark on a hill overlooking the estuary is an obelisk to his memory, erected by public subscription. He was succeeded by his sister, Mrs. Christie, mother of the present owner.

The decay in certain parts of the building was of such a nature that the present owner decided that the house needed structural alterations, and the late John Belcher, R.A., was consulted, with the result that, with the assistance of Mr. J. J. Joass, the house assumed its present form in 1916. An old house of well-defined character may give the key to the design

of new work and provide definite limitations within which it is desirable to keep; but in this case the original building possessed no very definite or distinctive features. It was decided, therefore, that although the plan of the old house should be maintained, the new work should have an individual character of its own.

The alterations to the exterior were carried out in brick with Portland stone dressings. The illustrations indicate how the architect, with his mature judgment, successfully solved the many difficult problems that were encountered. The front of the house, with its columns, balustrade, pilasters and restrained ornament, is a refined piece of work. The same refinement of design can be seen on the east side of the house. A difficulty in the matter of the proportion of the windows was surmounted by the introduction of Portland stone moulded apron pieces.

One old building of distinction dating from the Queen Anne period remains untouched. No doubt it was originally an orangery, but today it is used as a dairy.

Inside, the furniture is not confined to one period, although



The old wrought-iron entrance gate to the dairy. It will be noted that the gate has been hung upside down, an error for which the local blacksmith was responsible.



The mahogany cabinet and bureau in the print- or morning-room. The cabinet is inlaid with pear, box, and black woods. The bureau is inlaid with box, yew, and black woods. The cabinet, bureau, and carpet were designed and made by Morris & Co.

the eighteenth-century work predominates; most interesting of all is the modern furniture, mostly of a "Morris" character. This shows how it is possible by judicious arrangement for the mingling of styles to be carried out satisfactorily; the effect is certainly not monotonous, but it requires taste and appreciation to do this successfully. It has been said that "Furnishing should express the living spirit of the house, and this cannot be if the work of past generations is slavishly copied and never departed from." The pieces illustrated carry on the tradition of William Morris, who was not afraid of pattern, indulging in it to an extent which, in the case of an artist less expert, would have been dangerous. But out of elaboration he managed to get repose, owing largely to his command of colour. The result of decoration, he said, "must be colour not colours." The pieces of furniture shown here, although elaborately inlaid, are harmonious, depending entirely for their effect on the use of natural coloured woods, and time has made, and will make, them more harmonious. This cannot be said of woodwork when inlaid with dyed woods.

The print- or morning-room is panelled from floor to ceiling in unpolished Spanish mahogany, which has assumed a beautiful rich coffee-brown colour. Large panels (four feet wide) alternate with narrow panels surrounded with large bolection mouldings. The mantelpiece of carved statuary marble in the

Adam manner, and the ceiling of modelled plaster, make a very successful combination. The plaster ceilings in the drawing-room and the morning-room were executed in the eighteenth century by Italian craftsmen, who were responsible for a considerable amount of work locally.

There is one feature at Tapley which is as delightful as it is rare. A tablet on the east wall of the main building records the work of the architect. It is given to few artists to meet with graceful recognition of their labours. It will be a happy day for architects when their art is as generally appreciated as it is in the wording of this happily conceived inscription:

IN
MEMORY OF
JOHN BELCHER, R.A.
WHO
RESTORED AND ADORNED
THE HOME
OF THE
CLEVELANDS
1898—1916



An English walnut cabinet with burr walnut panels. The frieze is inlaid with pearwood foliage in a satinwood ground. The cabinet was designed by George Jack and made by Morris & Co.

Architecture, 1927.

I.—At the Royal Academy.

(In deference to reader and printer, and in despite of Burke, all prefixes are omitted.)

By P. D. Hepworth.

A VISIT to the architectural side of the Royal Academy produces each year the same feeling of discouragement. One's first act, on entering Chambers's great palace for the display of architecture, painting, and sculpture, is to consult the catalogue plan to identify the little corner room where the first-named art is housed, humbly passing *en route* the twenty splendid halls of easel pictures and sculpture.

Humility is good for the soul, but whether the humble shall ever be exalted must depend on the energies of some future architectural president. Meanwhile, since custom decrees that one room is sufficient for the "First of the Arts," it would be great gain if this could be on the general circulation, instead of the present remote cul-de-sac. On entering the room, however, one is forced to the further reflection that architects might as well set their own house in order.

The general effect is needlessly unattractive: nay, more—it can only be described as "messy." One sees gilt frames, brown frames, white and black frames—white mounts, grey mounts, no mounts, gold mounts, *et qui mieux mieux*. Most people frame for the exhibition, and if the committee would issue some simple fixed ruling (for instance, frames to be one-thirtieth, mounts one-tenth, of picture size, *both white*) the difference would be immense. By the way, two of the best-presented drawings (Atkinson) closely follow these suggestions, whereas many of the other smaller drawings are not only killed by adjoining



The proposed Masonic Hall, Old Queen Street, London.
Ashley & Newman, Architects.

worthy of close study together, are scattered all round the room.

Turning to the actual drawings, this year is a good and varied one, both as regards draughtsmanship and the buildings themselves. Not only is the old guard, headed by Walcot, Farey, Green, etc., well represented, but several new stars appear to be arising. The first exhibit to claim attention is a superb model (by Martin, with carving by the late Derwent Wood) of Lutyens' new Midland Bank. This, when completed, should be one of the most impressive buildings of our generation. The massive strength of its cliff-like façade is, above all, that of a great bank, while its minor articulation and details are full of suavity and charm.

It also appears perfectly designed for its usual and narrow site, with long end vistas only.

The only other model shows the new Underground Electric Railway Building (Adams, Holden & Pearson), a great triangular building in receding blocks, rather on American lines, and on its superb island site should appear very fine. The treatment of the deeply recessed courtettes, however,



The Army and Navy Stores, Victoria Street, London.
Sir Aston Webb, R.A., & Son, Architects.



Plate III.

June 1927.

THE NEW BUILDING FOR THE UNDERGROUND ELECTRIC RAILWAY
IN BROADWAY, WESTMINSTER, LONDON.

Adams, Holden and Pearson, Architects.

does not appear quite successful, and the single arch, attempting to disguise these, is most unhappy. They have been cleverly omitted on Muirhead Bone's spectacular drawing, to its great gain. The other great new bank (Lloyds, by Burnet and Partners), a splendid building, is shown in most vigorous drawing by Tait, presumably in a photograph.

There are several good drawings of banking interiors, but as always, these, owing to an inevitable sameness of coffer and counter, do not make interesting perspective drawings. A better method is that of 1376, a beautifully rendered drawing by Curtis Green, in monochrome. One would be well content to see more drawings of this type and of equal beauty: an end in themselves as well as R.A. propaganda.

A large drawing on the opposite wall shows the winning design for the New Masonic Hall in all its impressive length, and Farey gives a fine watercolour of the Irish Parliament House. Considering its size and magnificent site this appears a rather disappointing façade—the tentative accentuation of ornament to the end bays cannot be regarded as efficient foils to the great central mass, and one has the feeling that, the appointed length being reached, the far-stretching wings have been abruptly sheered off net. Two good and satisfactory brick buildings are the new Cambridge Schools (Warren) and a bank

at Norwich (Brierley and Rutherford), shown in quiet and careful drawings by Farey. Another is the scheme for small flats on the Larkhall Estate (de Soissons and Wornum).

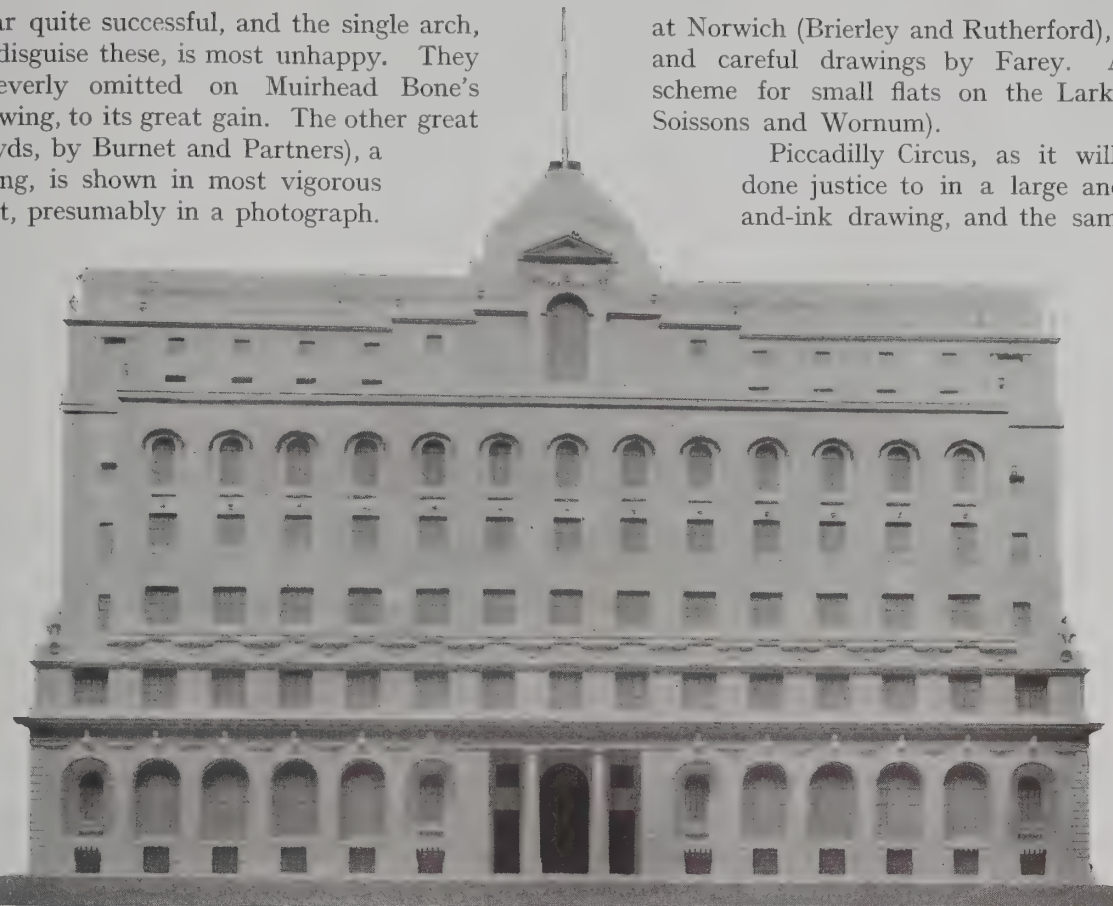
Piccadilly Circus, as it will be, is hardly done justice to in a large and scratchy pen-and-ink drawing, and the same may be said

of the two hard and apparently unfinished drawings of Richardson and Gill, neither of which convey any idea of what seems to be good classic work.

After seeing so long the executed ground floor of the new Army and Navy Stores, it is interesting to come across a perspective of the

completed building (Aston Webb). This shows a building more personal and less coldly formal than the average type of great store. One can hope that, when up, some effort will be made to maintain its cheerful colour, as in this most depressing of streets all buildings appear to quickly sink to a dark and dirty chocolate, whatever their materials. This is one of the only two drawings in the room by Walcot, the other (1245) being an equally fine drawing of a design submitted in competition for the Masonic Hall (de Soissons and Wornum).

It is pleasant to come across a drawing by the late Alick Horswell; an attractive drawing of a good building, neither



A model of the head offices for the Midland Bank, Poultry, London.
Sir Edwin Lutyens, R.A., in association with Gotch & Saunders, Architects.



Lloyds Bank, Cornhill, London. The Lombard Street front.
Sir John Burnet & Partners, Architects.

obscured by accessories or forced colour, and all the more attractive because one felt that its one object was to show the building it represented. There are several large examples of Eastern architecture, though none by Lutyens, Baker, or Lanchester, whose names we usually look for in this field. The New Palace at Bagdad (Wilson) is the best. It is happy in the sense that it is consistent, and appears imbibed with local colour both in mass and detail. So many of the things that one sees out East appear to be city offices that have determined to go round the world and acquire a few esoteric trimmings in crossing the line.

The new Chinese University is shown in a very clever piece of watercolour (faintly reminiscent of Walcot) by Pilkington, who also illustrates Rhodes House, Oxford. These two drawings illustrate a not uncommon failing in the architectural room. When a large number of different buildings are given to one or two professional draughtsmen to execute in a hurry, variety both of style and atmosphere is liable to be obscured by similarity of technique. Here a sparkling and *déchiqueté* technique, that appears singularly happy in the Chinese example, is totally unsuitable to represent the Oxford building. It obscures the design and makes it appear in the last stages of decay, a fit subject for the Anti-Scrap Society. This is all the more marked when the technique is very mannered, as in the present case, unless the draughtsman takes especial care against it. The most effective method, of course, is to change the medium.

Ecclesiastical work is not very strongly represented this year, but what there is, is good and individual. Striking is the difference between the present and a collection, say, a generation ago, when the prevailing style would have been stock Gothic—the more money, the more crockets; at the moment the general tendency

appears to derive from Romanesque sources, relying outside on good brick massing, and internally on the play of light on broad plaster surfaces. The interior of the new church at Wimbledon (Gilbert Scott) is a fine example of what

dignity can be given to a presumably economic building. Other good examples are 1265 (Tapper), 1327 (Dixon-Spain), 1338 (Gilbert Scott). One regrets that no drawing is shown of recent work at Liverpool Cathedral, one of the finest buildings of our time, and which one feels can never be sufficiently seen or admired.

There is, as usual, a large collection of domestic work, including about a dozen which force one to wonder how they crept in.

There is, however, a noticeable absence of bargeboard and gable, and the average of design is good and quiet, mostly following on simplified eighteenth-century precedent, in brick or in whitewash. In this section are several examples of what one might call "happy" architecture, done apparently because their authors enjoyed themselves designing, and without strict regard for precedent. Such are 1259 (Hill), 1392 (Clark), 1228 (Hepworth). Other examples of similar "happy" architecture scattered round the room are the delightful little cinema 1272 (Williams-Ellis), 1279 (Markham), 1256 (Lowry), 1373 (Gibbons and Osler).

A good deal of the end wall is occupied by designs for stained glass, many of them excellent. Merit apart, however, one always wonders why the already overcrowded and miniscule architectural room should give up so much wall-

space to this one (and to this one only) of the friendly crafts. One even notices, in this same corner, some carved figures, apparently irregular migrants from another craft. One really feels inclined to proceed against these for trespass, or else deport them to the adjoining sculpture galleries, from which they appear to have strayed by mistake.



The winter garden at the Gresham Hotel, Dublin.
Robert Atkinson, Architect.



A formal garden at Great Ote Hall, Sussex.
Pakington, Enthoven & Grey, Architects.

II.—At the R.I.B.A. Galleries.

By Howard Robertson.

IT would appear, to judge by the general excellence of quality of the photographs and drawings hung in the galleries of the Institute, that either the selection committee has done its work with peculiar discrimination, or else the standard of current work has reached a very creditable level.

It is a pleasant change, after our usual salutary period of self-abasement, to enjoy an interlude of back-patting, and to state the belief that the English architect, properly trained, is capable of producing the finest, and above all the most human, architecture in the world.

It is only fair, in this pæan of national enthusiasm, to pay a passing tribute to the architectural schools, the work of whose graduates is justifying to the full the confidence of sponsors of school training. There is a discrimination, a sense of composition, and—what may at first sight appear less understandable—a nice sense in the proper treatment of materials, in nearly all examples of the executed work of these younger men and women. Let anyone who doubts this statement examine in this present exhibition the work of Pakington, Enthoven and Grey, as well as that of Eric Rugg and Martin Smith, and Mrs. Maddock and Miss Hughes. These architects are all post-war graduates from a recognized school, and no doubt there are other examples in the galleries from school-trained men. When it is remembered that these buildings must of necessity be the early fruits of a young practice, their excellence of quality is all the more reassuring to those who believe in an organized architectural training.

There is no doubt that the schools induce, above all things, the habit of reasoning and the faculty of recognizing what are the main points to look for in the design and the construction of any building. Technically and practically, only experience can bring a full knowledge and



The ambulatory, Marlborough College Memorial Hall.
W. G. Newton, Architect.

confidence, but the schools have justified their existence if only through their success in this indication of essentials.

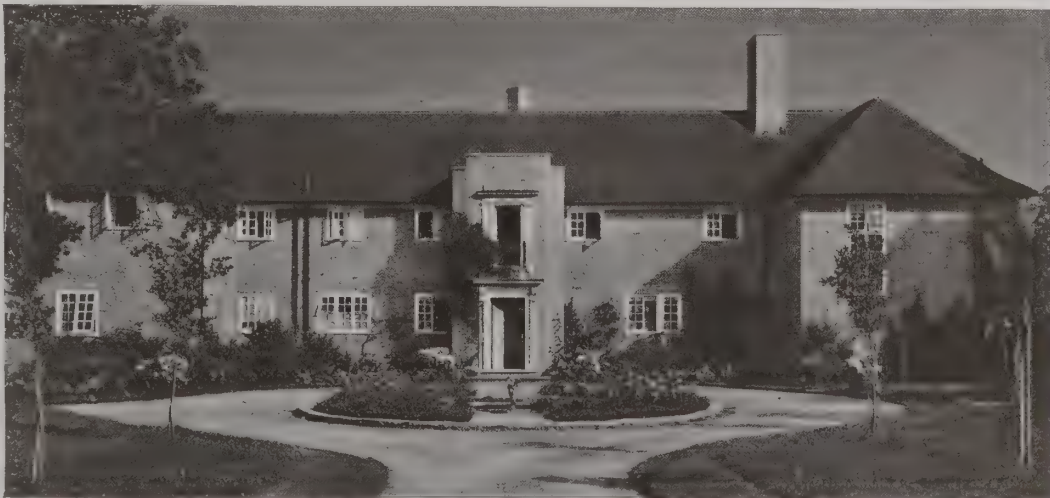
The immense value of a long building experience when coupled with the guidance of a discerning mind is another point which is amply demonstrated by some of the exhibits on the Royal Institute walls. There is, one admits it with regret, no substitute for the hard work and affectionate study which has been devoted to the art of creating domestic buildings by such men as our President, Mr. E. Guy Dawber. In the choice of materials, their handling, the simple and unaffected massing of roof and wall, the easy spacing of door and window, and the infusion into house and garden of a natural distinction, there is no designer in the whole profession whose art appears less conscious of its art. To begin a survey of this exhibition, there can be no better starting point than the

photographs of Mr. Dawber's work. The selection is more difficult; but we choose, as an embodiment of all that is pleasant in domestic architecture, the house called "Stowell Hill," at Templecombe in Somerset. Here (No. 43 in catalogue) is work which requires no detailed analysis for praise, and of which there is only one criticism, and that not levelled at the architect. Why, when a charming entrance is designed, does the client or his gardener allow untidy growths of Nature to trouble its serenity?

Another able master of materials is Basil Oliver, who, in "Croach's," at Ide Hill, delights in sympathy with brick and tile. The massing, too, is competent without an obvious effort, the north front with its well-textured

brickwork and freedom from windows being especially attractive.

To domestic architecture the limited wall space of the exhibition has been apportioned in a reasonable measure. There is so much current good work of this type that selection must have been no



The main front and the forecourt of "Stowell Hill," Somersetshire.
E. Guy Dawber, Architect.

easy matter, notwithstanding those notable absentees who perhaps are concentrating on the more spectacular attractions of the Royal Academy; but even as it is, mention of much that is of merit must be eschewed.

There are comparatively few interiors, but some of them attract conspicuously. In "Raspit Hill," at Ightham, for example, Baillie Scott and Beresford have planned a broad and lovely sweep of wall and ceiling in the living room (90), which, one feels, is just the sort of room that one would hope to find in this charming Kentish village.

Good also is No. 89, a prim but imposing residence at Purley, which has wing walls canted to the flat sweep of its gravel drive, while by Virginia Water (127) is a fine white and pantiled house by Paul Phipps, which has an almost Mediterranean atmosphere of ease. In another note, with careful detail, are his simple cottages at Longfield.

As a master pianist toys with the cadenza of a bravura concert piece, so does Mr. Oliver Hill embroider a simple domestic theme in architecture with curly weather boarding, sentimental thatch, and brickwork *à discrétion*. Competent and clever his buildings always are, and this house at Holmbury St. Mary is no exception. But one wonders, in moments of detachment, whether some architects have not — very occasionally — their tongue in cheek.

In small house work, there is the usual excellence of C. H. James's houses in Hampstead Garden Suburb (86); speculative houses by de Soissons and Kenyon (70 and 64) which make one wish that their practice was even more extended; two houses at Hove with Dutch gables and green-tiled roofs in which Mr. Hepworth (17) encroaches a little on Mr. Oliver Hill's prerogative of naughtiness; charmingly drawn schemes (14 and 228) by W. S. Grice, which are just the sort of thing to make the client sign on the dotted line; and a simple economic house by Geoffrey Mullins with interiors of unusual neatness (93).

Besides these, there is the "Gate House," Kingston Hill, by Harold Moss, an extremely good example of simple materials—whitewash brick and a flat slate roof—combined with delicate window sashes and a well-detailed doorway with a slender open pediment (196). Altogether a delightful little house, with which must be classed a charming work by Pakington, Enthoven and Grey, "Culgarth," at Banstead, with an admirable little plan and a quality of sensitive refinement lending distinction to a familiar theme (154).

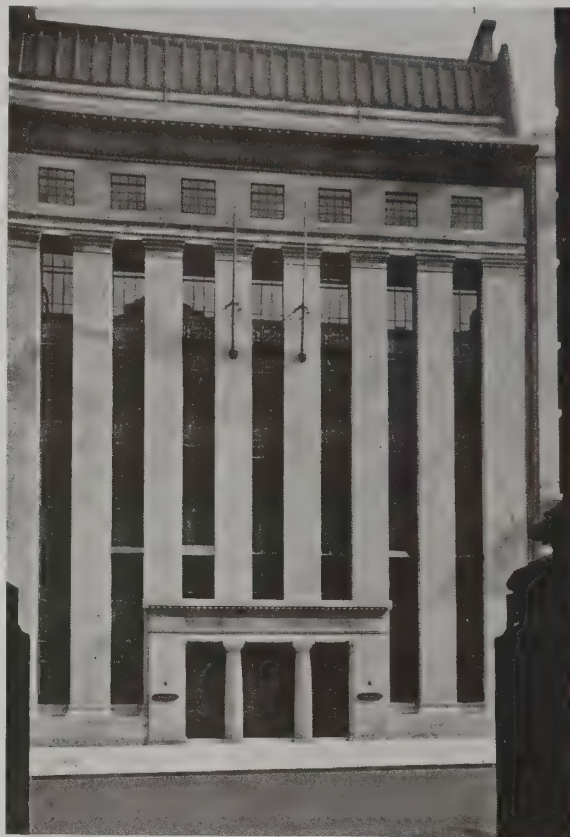
The work of John D. Clarke is interesting, and he is well served by his photographer in a sepia picture of a Sussex bungalow (161), which, like his "Field Place, Willingdown" (35), has the familiar arched windows which lend to this architect's British simplicity a strange flavour of Eastern mystery.

Wyville Home and Knight show a trim little white house at Northampton, and then there are some alterations: a sympathetic after-fire remodelling by Hayward and Maynard of Langley Park, Maidstone (7), and an astonishing conjuring trick by Imrie and Angell, who turn a tight-laced Victorian front with plenty of plate-glass sashes into ye olde-worlde mansion replete with every feature to be expected in a decent English country house (179). Where, one wonders, have those windows gone to; and at what stage in this magic transformation did the architects call in Mr. Jasper Maskelyne?

From houses to churches is an easy transition, and of these there is a goodly number of high standing.

The place of honour goes to Sir Herbert Baker with his Bishop Jacob Memorial Church at Ilford, a richly simple interior of brick with stark tracery, a lovely triptych by Colin Gill, and, externally, a big and simple buttressed apsidal end. This is a beautiful design (189).

There are other designs of real merit: the cool white interior of St. Alphage, Hendon, by Nicholas and Dixon - Spain (52); E. Bower Norris's church of the English Martyrs at Birmingham (139); Sandy and Norris's finely massed Roman Catholic church at Rochdale (163); Major Corlette's two good brick churches in Lincolnshire (132 and 178); R. Fairlie's church at Fife (105), with that faint touch of French which so much Scottish work enjoys; and, finally, the powerful design of Sir John Burnet and Partners for the Second Church of Christ Scientist, shown in a series of pleasant photos (140 and 142). There is a touch of the U.F.A. "Metropolis" in



Offices and warehouse for Messrs. Courtaulds in St. Martin's-le-Grand, London.

L. Sylvester Sullivan, Architect.
Dr. Oscar Faber, Consulting Engineer.

the rostrum and organ screen (187), and somehow one is not quite happy about the big rose window—something to do with relationship of shape to size—but the whole group of church and annex is a finely masterful conception.

Our banks, offices, and industrial buildings have always held their own, and the exhibition shows that the latest work of this type is evolving an interesting modern manner of its own.

One of the best exhibits is the new office at Birmingham for the Soho Foundry, by Buckland and Haywood (144). Expressive, dignified, well composed, it is the sort of work which should be broadcast abroad to show what English architects can do in the meeting of definite requirements. Of equal quality in a different way are the post offices and telephone exchanges from the designs of Messrs. Dykes, and Rees, and Cropper and Stratton, architects of H.M. Office of Works.

Should one honestly rejoice at the success of this official architecture? They say that it is a poor heart which never



Plate IV.

June 1927.

THE POST OFFICE AND TELEPHONE EXCHANGE,
COSHAM, HAMPSHIRE.

D. N. Dyke (H.M. Office of Works), Architect.

does so, and in any case it is hard to cavil when a Government department turns out such excellent designs as that for Cosham Post Office and Telephone Exchange, by D. N. Dyke (27), the tall blank façade of Cropper and Stratton's Maida Vale Exchange (28), with its flush-set metal windows, and the post offices, each a model for its purpose, at Bath and Horncastle, by H. T. Rees.

As business premises the publishing offices in Norfolk Street (Donington House, No. 205), by William and Edward Hunt, are modern in their composition of big windows on a narrow front, and bear the detail characteristic of this firm. Percy Tubbs, Son, and Duncan show their exuberant and freshly treated offices for the *Glasgow Herald* (122 and 36). Charles Long is represented by his building, in a powerful American manner, of Victoria House in Bloomsbury Square (110), appearing a little domineering against the older architecture of the square which, however, will no doubt soon (alas!) be disappearing.

Alan Slater's premises in Titchfield Street (60) are simple and expressive; Messrs. Mewes and Davis's Westminster Bank (83) is a little coldly shown; and Messrs. W. and O. Campbell Jones have been successful in the composition of Bouverie House in Fleet Street (81), but not quite so much so in their detail.

Most of us are already familiar with Sylvester Sullivan and Faber's fine building for Courtaulds (45), which is shown in a striking photograph. The only feature which we genuinely regret is a touch of Greek Doric to the entrance doorway.

Mr. Curtis Green, in his building for the London Life Association (71), has achieved a broad horizontal design in an excellent classic spirit, almost municipal in character and well detailed, with a reservation, perhaps, at the thinness of the iron railings to the ground floor bays. Very pleasant is Lloyds Bank in Putney, by Mr. Edward Maufe (72), with a charming doorway, which includes some excellent carving by Mr. Bickerdike, taking the form of a prancing horse carved with much spirit in high relief. It is a small touch which is refreshing after the conventional and dull decoration which so often adorns the portals of our business premises. Last, but by no means least, in this particular category comes the design by E. C. Frere, one of our most interesting architects, for the extension of premises to the Royal College of Surgeons; this scheme, sympathetically portrayed by Walcot, has an agreeable blend of urbanity and romance (85).

Sir Edwin Cooper's College of Nursing (73) is well proportioned and dignified, its author retaining his little touch of domesticity in a row of shuttered windows. There are, besides a calm and many-windowed School of Pathology at Oxford by Edward Warren (66), some striking photographs of W. H. Ansell's Memorial Convalescent Home at Skegness (49); the excellent Stuart House at Cambridge (227 and 230),

by George Hubbard and Son; Wimperis, Simpson, and Guthrie's vigorous freshening up of an old tradition in their Royal Ear Hospital in Huntley Street (162), and the same firm's garage in Balderton Street, with its modernism a little marred by a few surviving classic details (165).

The marvellous transformation of Westminster Hospital under the pencil (and indiarubber) of H. Percy Adams is interesting to see through the camera's eye (156), and so also are buildings so agreeable as Adshead and Ramsey's flats on the Kennington Estate (150). Here the photograph is excellent, as is also that which shows the distinctive and becoming entrance to a Regent's Park house by Gerald Wellesley and Trenwith Wills (159). Photographic justice has not been done to the vigorous Kensington Cinema of Granger and Leathart (203); and the drawing by Mr. Cyril Farey for Sir Edwin Lutyens' Midland Bank (147), which has the place of honour in the exhibition, is the only work of Mr. Farey's which we can recall as actively disliking. The artist shows, however, some excellent work of his own invention, in the shape of a broad-eaved Church Hall at Hounslow, a problem handled with a modern directness and simplicity (22).

Adshead and Ramsey's Worthing Pier Pavilion is shown in a drawing of uneven charm, while H. L. Curtis has done justice in a coloured sketch to H. S. Goodhart-Rendel's Directors' Room, Hays Wharf (177), the design of which has a cultured freshness, with just a hint of Puckish wilfulness. And speaking of drawing, that by Mr. Salway for Nicholas and Dixon-Spain's New Gallery Cinema is really excellent.

There are, alas! too many exhibits to recount in detail; the visitor must view them for himself, wondering at the reason why each exhibitor's work is skilfully dispersed in different rooms,

and pausing to pay a courtly tribute to Miss Hughes and Mrs. Maddock, who have shown (170 and 112) that the lady architect is actually in practice and delivering the goods with no mean competence.

Finally, as a fillip to the jaded visitor, are the models. Mr. Arnold Mitchell sends models in Lotts bricks, dangerous, we feel, for the public to examine unless the notice about the bricks were prominently displayed, for the limitations of the medium play havoc with half-timber. Mr. Clough Williams-Ellis has produced what we at first assumed to be a jolly Irish village film-set for Hollywood, so picturesque and varied are its buildings. But best of all, with its promise of reward to thirsty virtue, is the exhibit of Mr. E. B. Musman, a clean-cut model of a pleasant public-house, designed and made by its exhibitor. On its stand, convenient to the finger, is a button which when pressed illuminates the interior as if the magic hour had struck. And through the hospitable panes one sees . . . a spacious room . . . a bar . . . one almost hears the welcome clink of glasses. . . .



The Entrance Front of Lloyds Bank, Putney.
Edward Maufe, Architect.

A Bridge

On the Grand Canal in Venice.

By The Contessina Lisa Scopoli.

IT is pleasant to hear that the ugly, flat, iron bridge, which connects the Academy to S. Vidal, is at last falling into decay, and will be replaced by a new one; this, in all probability, will be the lovely bridge planned by a Veronese architect. His name is Ettore Fagioli, a name already well known in Italy. His artistic temperament (he is also an excellent painter and etcher) enables him to enter deeply and enthusi-

astically into the spirit and the peculiar atmosphere with which his work has to blend, so that often his creations seem to draw from them their shape and substance. Like all artists, he is a devoted lover of Venice, and the bridge was already outlined in his mind when the Podestà of Venice, Count Orsi, together with Senator Pompeo Molmenti, Ugo Ojetti, and other authoritative art critics, decided to substitute the old Austrian bridge by a new one which, to the practical scope of communication, should join artistic qualities, and be raised as a worthy memorial to the soldiers fallen in the Great War, and especially to the memory of those who died in the defence of Venice.

On submitting his plan to the committee, the architect briefly explained the line and aim which he had pursued in conceiving it. "The rhythm of lines and colour of a bridge to be built in Venice," he said, "must emanate from her splendid tradition, and it must be worthy of framing in and setting off the wonderful harmonies of the surrounding view. Technical exigencies must sub-



The new bridge.

mit to these fundamental principles, and in such a spirit I faced them and tried to overcome them. I wanted my bridge to follow a simple line which, ascending by the flight of steps, should break at the top of them. The bridge shall be built with Istrian stone, which is the traditional building material in Venice."

E. Fagioli has recently won the prize for another bridge to be built in Verona across the Adige, also as a memorial to the fallen soldiers. He says that in both instances he has endeavoured to make of the bridge a real symbol of the heroic virtues of those it is meant to recall; thus, in the upward curve of the arch he wanted to signify the sublime *élan* of self-sacrifice, while other emblems and sculptures decorating the bridge will exalt the deeds of those who died for their country. I wonder whether the fine interpretation of these memorial bridges, as lately expressed by an Englishwoman who is also a great lover of Italy, has occurred to him: she thought them so appropriate as memorials because of their double meaning of "passing over." Of course, discussion about the bridge still wages very hot in Venice. Some

opposition] was raised by those who look to future tunnels under the canal as the best solution of traffic difficulties, and to the bridges as ineffectual means of transit. But apart from the fact that a tunnel would hardly be suitable as a memorial, the two Campis (squares) of the Academy and of S. Vidal would look empty and mutilated once deprived of the link connecting them to each other.



The old iron bridge.



The Grand Canal, showing the new bridge.

The bridge planned by E. Fagioli, besides harmonizing with the surrounding architecture and following the traditional curve of old Venetian bridges, will not hinder in the least the traffic along the canal, as some critics seem to fear. It is raised $8\frac{3}{4}$ metres above the water level, and the arch measures 36 metres in width, whereas the Rialto Bridge has a width of 28 metres 30 centimetres, and rises above the water 7 metres. Others fear that the new bridge may partly hide the view; to these the architect replies that bridges, provided they are of the right kind, do not spoil the beauty of the canal, and asks whether Venetians would prefer it without the Rialto Bridge, though in this case the bridge shuts out the view far more than any simpler one could do. In order to lay the problem more clearly before the public, he is now preparing two large etchings, one of them reproducing the canal without the Rialto Bridge (the design of which his own work somewhat recalls), the other with the new Academy Bridge, as seen from Campo S. Vio.

E. Fagioli has been fully alive to the enormous responsibility of adding a new note to the wonderful symphony of marble and water—a note which, by the least raising or lowering of tone, would clash with its perfect harmony. He has studied for years the admirable proportions of Venetian architecture in its smallest details, attempting to penetrate the mysterious charm which seems to breathe out of the very stones. And there is no doubt that the dignity and beauty of the new bridge are the result of this patient and steady research. As Margherita Sarfatti rightly says: "It imitates nothing but harmonizes with everything round

it. It looks as if it had always been there." This praise was the most welcome of all to the architect, and, indeed, it reflects what we feel while looking at his plan.

I am sure English people, who know and love Venice so much, will feel an interest in this important addition to the magic canal, whose mere name seems ever to call up before our minds' eyes a dream of enchanting beauty.



The Rialto Bridge.

The Midland Bank, Pall Mall, London.

Designed by *Whinney, Son, & Austen Hall.*

With Photographs by THE ARCHITECTURAL REVIEW.

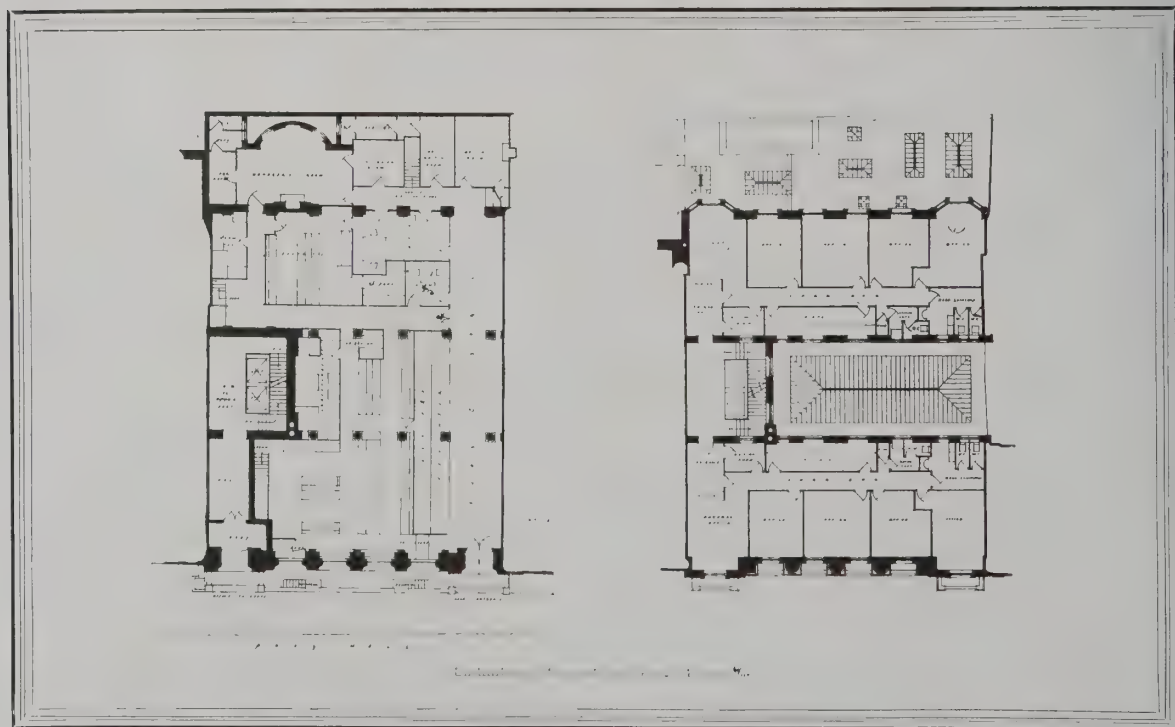
The building is situated on the south side of Pall Mall, overlooking Marlborough House and St. James's Park at the rear, and stands on the site formerly occupied partly by the Guards Club and partly by the former branch of the Bank. Considerable difficulty was experienced during the building of the new premises owing to the fact that the bank had to be kept open while the rebuilding was in progress, and this necessitated the work being carried out in three separate portions. Both fronts are carried out in Portland stone, with a mansard roof in Westmorland slates. The north front is treated with attached Corinthian columns running through three floors, the two top floors being formed in the roof above the main cornice. The south front is



THE MAIN

treated very simply to conform with the requirements of the Crown. The banking hall is lit by means of a large ornamental metal light in the central area, and is simply treated with plain plaster-panelled walls with walnut dado and fittings. The first two floors of the upper part are designed as offices, and the remaining three floors as two flats, one facing Pall Mall and the other St. James's Park. The finishing of the flats is in keeping with the rest of the building. The halls and staircases are carried out in grey oak, which is also used in the library; the boudoir is in painted white wood, and the dining-room in walnut. The domestic offices are on the top floor, with an electric service lift to the third floor. The principal bedrooms are on the fourth floor.

ENTRANCE.



PLANS OF THE GROUND AND FIRST FLOORS.

THE MIDLAND BANK, PALL MALL.



Plate V.

June 1927.

THE NORTH FRONT.

Designed by the late T. B. Whinney.



THE BANKING HALL, LOOKING FROM THE
MAIN ENTRANCE.



THE STAIRCASE LEADING FROM THE
GROUND FLOOR TO THE BASEMENT.



THE MANAGER'S ROOM.

Atkinson's Scent Shop.

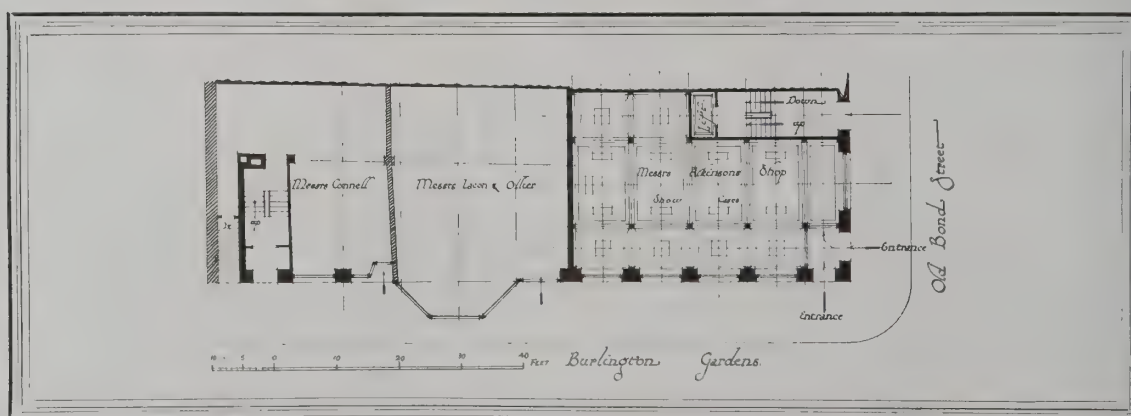
No. 24 Old Bond Street, London.

Designed by E. Vincent Harris.



AT THE CORNER OF BURLINGTON GARDENS AND OLD BOND STREET.

The old shop front has been retained, but will be removed later, and the arches continued to complete the front to Burlington Gardens.



A PLAN OF THE GROUND FLOOR.



LOOKING ON TO BURLINGTON GARDENS.

The floor space of the shop is divided into a central portion with side aisles by means of arches which repeat the architectural treatment of the windows. There are no counters, and the wares are displayed on gilded tables with marble tops. The floor is of marble in blue tarquin sienna, and brecchia and rosoria colouring. The walls have a dado of blue tarquin marble. The lobby at the entrance to the shop is built of Hopton Wood stone banded with black Belgian marble. The store cupboards were painted by Cynthia Kent.



THE OLD BOND STREET END OF THE SHOP.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

A Survey of Seventeenth- & Eighteenth-Century English
Domestic Architecture.

Ormeley Lodge, Ham, Surrey.

By Tunstall Small & Christopher Woodbridge.



A DETAIL OF THE FRONT DOOR CASE.



A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.

Ormeley Lodge is situated on the north side of Ham Common. The entire front, with the exception of the side wings, is original eighteenth-century work. The window arches and panels below are in gauged brickwork, as also are the main Doric cornice and caps.

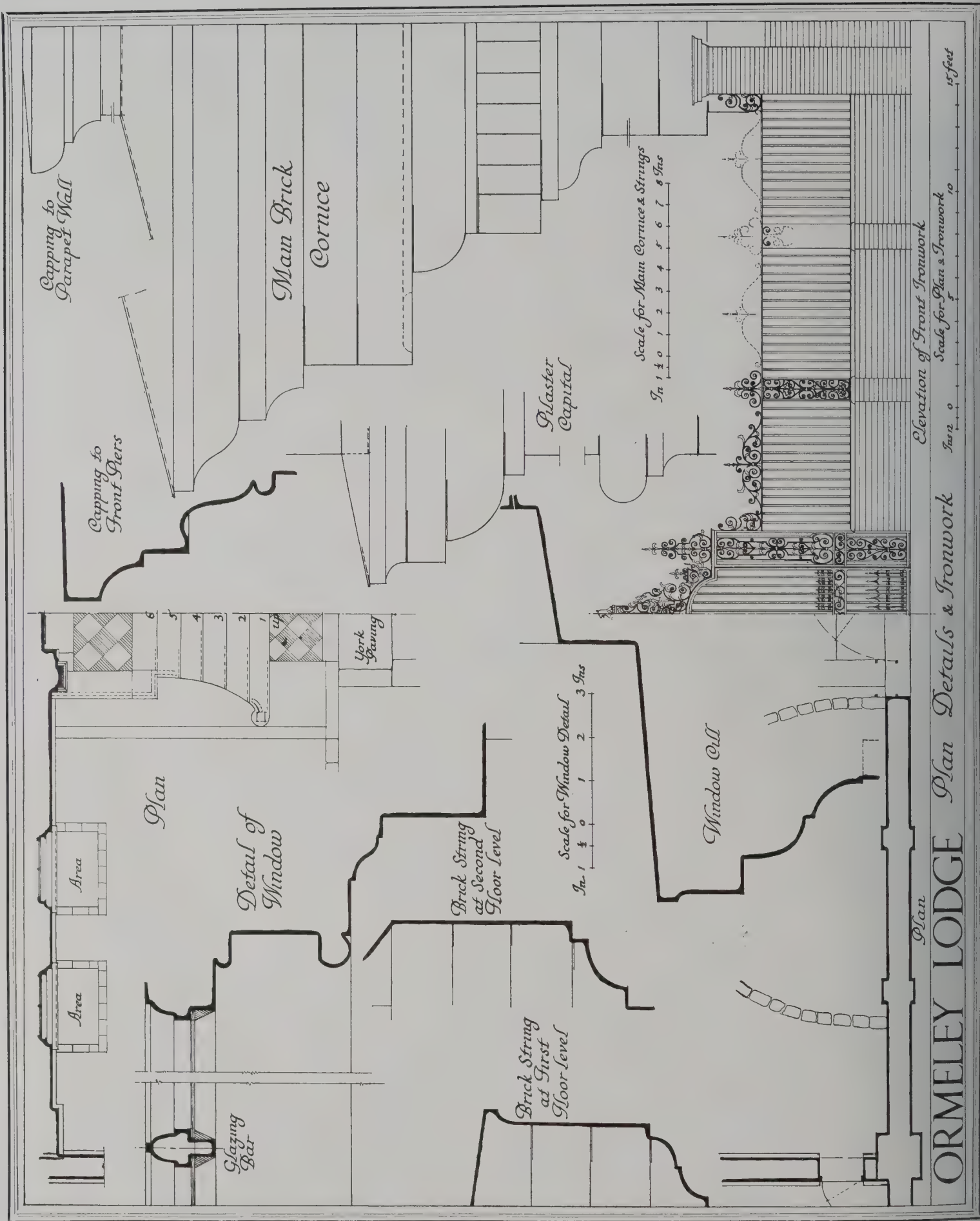
The door case, which has



FROM THE DRIVE.

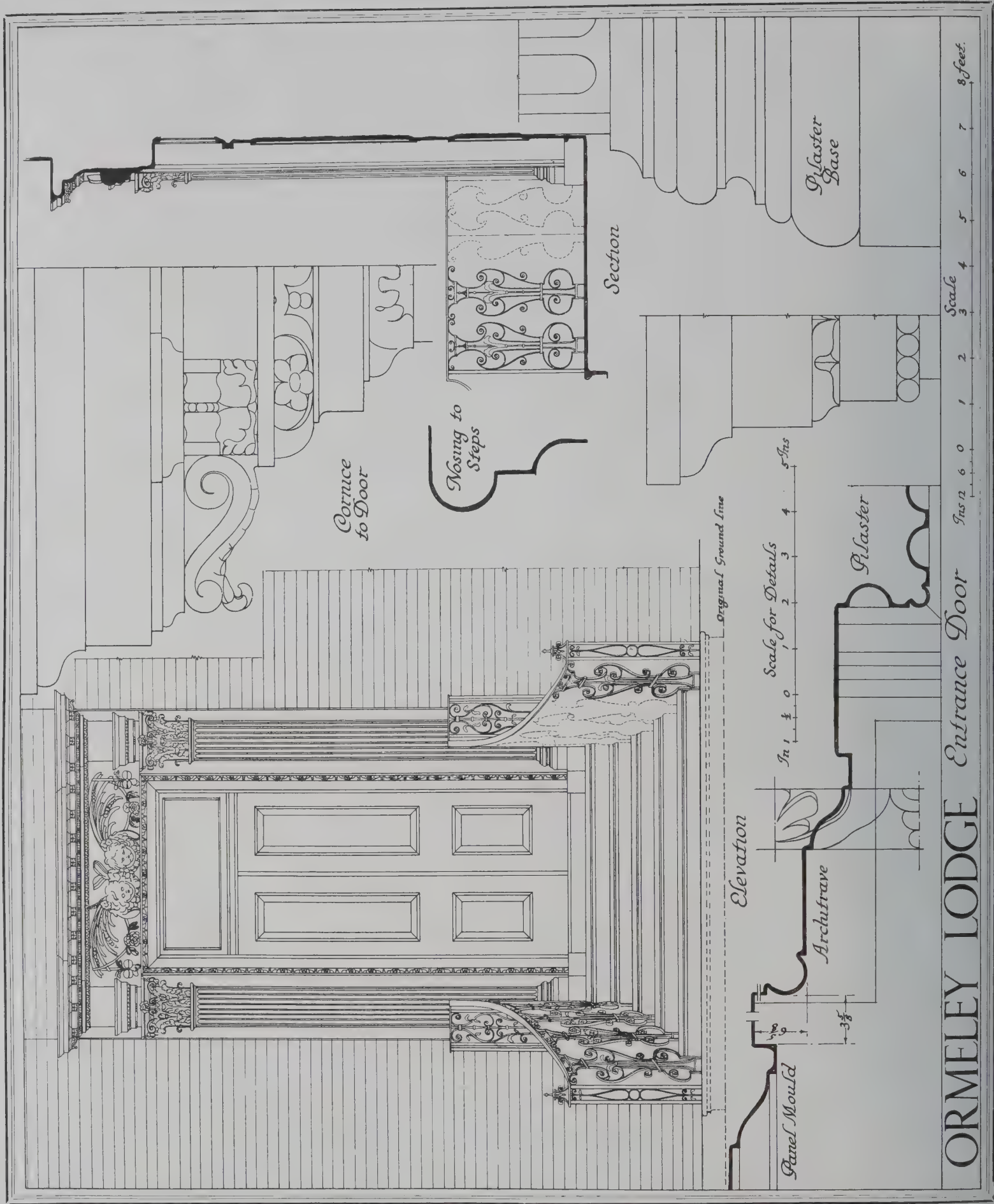
cherubs' heads and palm leaves of very fine workmanship carved in the frieze, is interesting.

The entrance gate and railings (supposed to be by Buncker) are good examples of the period, and are in an excellent state of preservation, as also are the balusters to the entrance steps.





THE GATES.

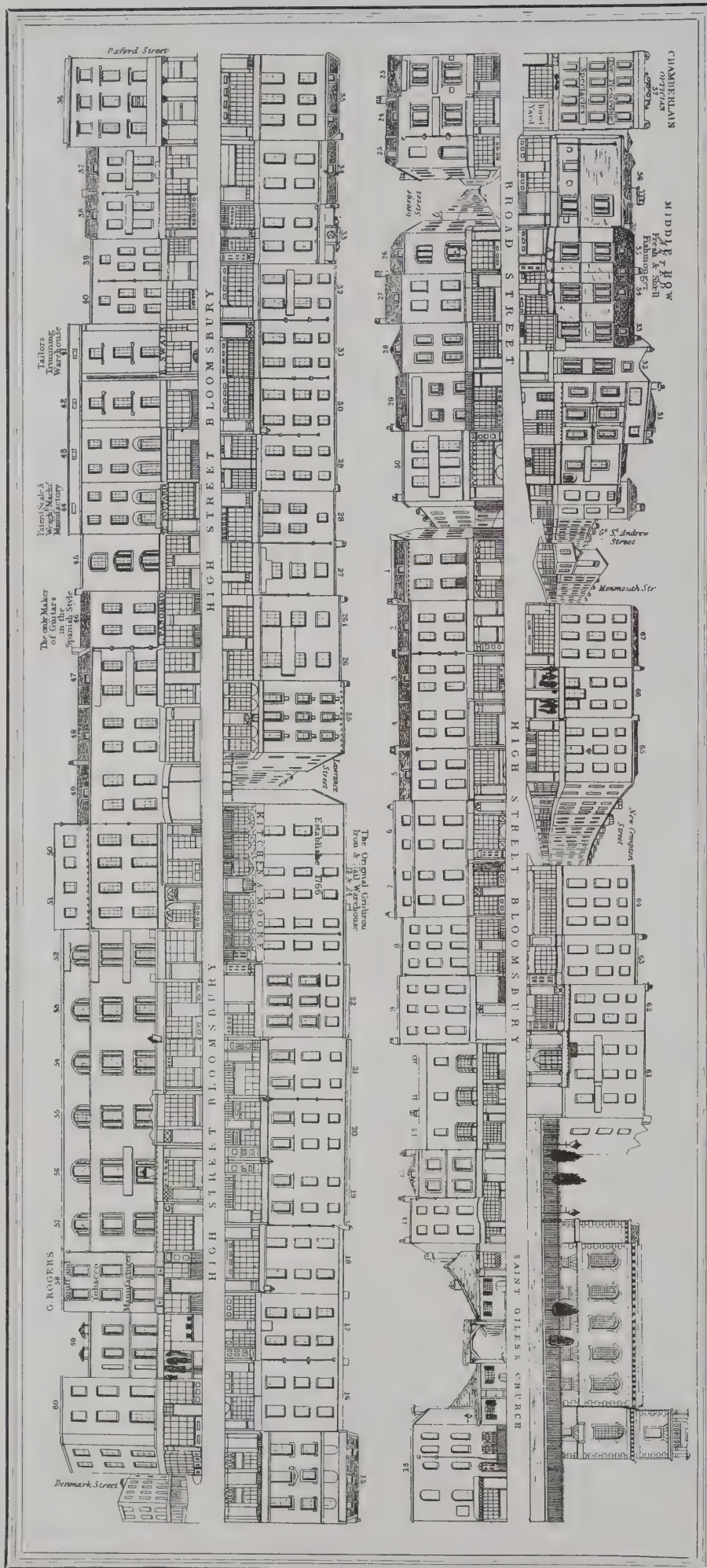


ORMELEY LODGE Entrance Door

Scale 3 4 5 6 7 8 feet.



THE ENTRANCE DOORWAY.



BROADWAY, BLOOMSBURY.

No. 27 in Tallis's "London Street Views." Published about 1839.

"High Street, Bloomsbury," says Tallis, "connects Broad Street with Oxford Street and Tottenham-court-road; it is an important thoroughfare, entirely composed of retail shops. Its Oxford-street extremity may be considered the eastern point of what is emphatically called, in London parlance, 'The West End.'"

"In the year 1600, considerable additions were made to the north-western parts of London. St. Martin's Lane was on both sides, St. Giles's Church was still insulated, but Broad-street, and Holborn were completely formed into streets, with houses all the way to Snow-hill. Covent-Garden, and Lincoln's-Inn-fields, were built but in an irregular manner. Drury-lane, Clare-street and Long-acre, arose at the same period." "Bowl Yard. The shop of Mr. Chamberlain, Optician, No. 37 Broad-street near Middle-row (as represented in our Vignette), abuts upon and adjoins the once famous Bowl-yard, which was frequently visited by Queen Anne, for the purpose of bathing. The royal bath, and the beautiful spring with which it was and is supplied still exists, nearly in their original perfection. We feel pleasure in calling the attention of our antiquarian friends to this interesting relic."

"In ancient times it was customary to present to malefactors, on their way to the gallows, (which about the year 1413 was removed from the Elms in Smithfield, and placed between St. Giles's Hospital and Hog-lane), a great bowl of ale, as the last refreshment they were to receive in this life. From this circumstance it is probable Bowl-yard took its name. 'Such a custom prevailed,' says Pennant, 'at York, which gave rise to the saying, "that the saddler of Bawtry, was hanged for leaving his

liquor;" had he stopped as usual, his reprieve, which was actually on the road, would have arrived time enough to have saved him."

"... Monmouth Street derives its name from the unfortunate Duke of Monmouth, illegitimate son of Charles II., who was beheaded in the reign of his uncle, James II. It has been celebrated for many years as a mart for second hand clothes. We would refer the reader to one of the striking sketches from the pen of Mr. Dickens, under the signature of 'Boz,' for a very graphic description of this street, which with its quaint humour, possesses a quiet pathos seldom evinced since the days of Sterne, Fielding, and their contemporaries."

"... Church of St. Giles in the Fields. It does not appear that there was any regular parochial church here at the dissolution of monasteries; but that the few persons who resided in this remote district were permitted to pay their devotions at the chapel at St. Giles's Hospital. This hospital was founded by the pious Maud, or Matilda, wife of Henry I., about the year 1117, for the reception of those who were afflicted with the leprosy. Her endowment amounted to £3, a rent charge on Queenhithe. Henry II besides confirming the charity, added £3 from the Exchequer, payable for ever, to provide clothing for the lepers, and thirty shillings *per annum* from his possessions in the county of Surrey, for the purchase of tapers. In consequence of the order issued by Edward III, 1347, that all persons afflicted by the leprosy, should immediately leave the city of London, the mayor applied to the keeper of St. Giles, to receive fourteen citizens. . . ."

Tallis's *London Street Views*.

XXXVI.—Broadway, Bloomsbury.



NO. 37 BROAD STREET, BLOOMSBURY.

IN a previous section of these elevations, that dealing partly with the western portion of Holborn, there was included the larger part of Broad Street, Bloomsbury, extending indeed from Museum Street, where it branches off from Holborn, to George Street, where we here pick it up, before continuing on to High Street. In those days these latter thoroughfares formed the main roadway, east and west, before Holborn cut through to New Oxford Street and thus provided a direct route, instead of the semicircular one previously obtaining at this point.

It is necessary here to reverse the elevations and begin at the top left-hand corner, at No. 37, under which Bowl Yard runs. This yard has an interesting history, for at the Bowl Tavern from which it takes its name, prisoners on their way to Tyburn were allowed to stop and drink a bowl of ale. Besides indicating it in the elevation, Tallis also gives a vignette of the place with the corner house at the east end of Middle Row, close by. In addition to its connection with bygone malefactors, there was at the Bowl Tavern, according to Tallis, a spring which supplied a bath frequently visited and used by Queen Anne. It was probably credited with those medicinal properties which most of the springs found in all parts of London were said to possess. One authority speaks of the Royal bath as being in existence in his day, apparently then the property of the Mr. Chamberlain, optician, who occupied, as we see, the house adjoining it.

Bowl Yard, behind which was a brewery, led into Belton Street, out of which Endell Street was subsequently formed, a thoroughfare which, together with the coming of Shaftesbury Avenue, has entirely changed the contours of this part of London. The little collocation of houses called Middle Row, because they formed an island in the street, includes the picturesque structure (Nos. 33 to 35) occupied by one Apted, a fishmonger. Beyond, we see St. Andrew Street and Monmouth Street, indicated in the distance. The latter was famous in the eighteenth century as a mart of second-hand clothes, an association continuing into the following century, as may be learnt from a well-known chapter in *Sketches by Boz*. The street was in due course absorbed in Shaftesbury Avenue, but before that event it had been renamed Dudley Street, to be precise, in 1845. We now reach High Street where the shops do not require special notice, except perhaps No. 61, then a livery stable (its entrance can be seen next to the churchyard railings), on account of its curious ground-floor window.

St. Giles's Church is a successor to the one consecrated by Laud in the January of 1631, which in turn replaced an earlier

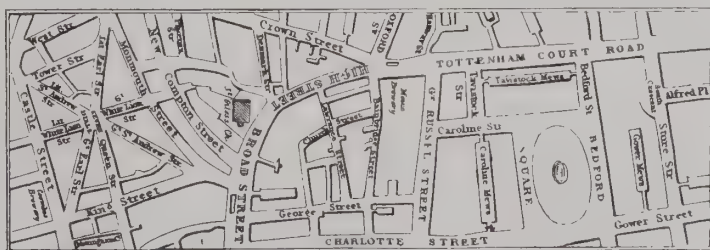
structure. Flitcroft was responsible for the present edifice which arose in 1733, and was one of the fifty new churches built about this period. Many notable people have been buried here in the past—Lord Herbert of Cherbury, James Shirley, and Andrew Marvell among them—but the only old monument preserved is that of Duchess Dudley, so created by Charles I, a parochial benefactress from whom Dudley Street took its name.

The opposite side of Broad Street and the first portion of High Street begin with the turning known as George Street. There is little to detain us in this section of the houses and shops, the majority of which have no special claims to attention, but I would point out the interesting frontage (because of the three bay-windows on the first floor) of Nos. 10 to 12, and the picturesque appearance, a relic of ancient days, of the rustic structures with central gateway between Nos. 14 and 15, then occupied by Remnant, a timber merchant. Under No. 9, by the way, where we see an opening, was the Hampshire Pig Yard, evidently the name of some tavern which had disappeared from this spot.

The remainder of High Street runs from Denmark Street, at the corner by the church, to Oxford Street. Beyond the fact that Denmark Street was formed in 1689, that Zoffany, the painter, once lived in it at No. 9, and that Tallis describes it in his day as being composed principally of private houses (you will not find them there now), there is nothing further to be said about it. From this point onwards to Oxford Street the shops and houses possess a substantial and flourishing air, and all sorts of businesses and trades are represented as being carried on here in the directory attached to Tallis's elevations. At No. 59, one Gabriel had his tailor's shop as indicated by the suits of clothes exhibited in the window; Rogers the tobacconist being next door. Nos. 52 to 57 form part of a systematically planned block, in which, between Nos. 55 to 56, runs little Dudley Court. No. 49 is given as being in the joint occupation of a house agent and a potato dealer; while No. 49½ (not shown in the elevation, but evidently entered by the large opening under No. 49), as the premises of one King, a mahogany timber merchant. At No. 38 was an eating-house kept by Dinham, and next door (No. 37) were Letchford's coffee-rooms.

Having arrived at Oxford Street, we can retrace our steps by crossing High Street to No. 35, where Potter carried on a combined business as a grocer and coffee-room proprietor. On this side of the thoroughfare the buildings exhibit no special points of interest. No. 33, where the clock is shown in the pediment, was the shop of Pain who calls himself a "church and turret clock maker"; while the premises (No. 25) of a slightly more ornamental character than the rest, at the corner of Lawrence Street, were then occupied by Jenner, an oilman. Lawrence Street itself possesses no historic or topographical interest, but the shop front at its other corner is an interesting example of such things, with the sign of a gridiron hanging over the doorway, and the announcement, printed on the house front, that Kitchen and Moore's business had been established in 1766, as "The Original Gridiron, Iron and Nail Warehouse."

E. BERESFORD CHANCELLOR.



A PLAN OF BLOOMSBURY.

Exhibitions.

THE ROYAL ACADEMY.—One's general impression of this year's Academy is that there is a great deal of talent going to waste through misdirection.

There seems to be now a tendency towards a rather stark realism; a great desire to get down to facts. The ability to do this and to render the resemblances of things is quite marvellous; certain painters have arisen who are gymnasts at this kind of thing. But it is very often not these things which appeal in the end, but those which are lyrical, or which give interpretations rather than imitations of Nature. After all, to be a copyist requires only application to be efficient; it is merely the five-finger exercises of painting.

Here and there the subject-picture seems to have returned with a certain amount of force. Mr. Ricketts and Mr. Philpot can always be relied upon to give us a story of some sort, besides those lesser painters whose ideas regarding the functions of art never soar any higher than this.

Mrs. Dod Procter's "Morning" (735) has been pronounced by some as the picture of the year. If so, this is certainly an improvement upon the taste of former years, when pictures of the year bore such titles as "The Confession," "The Cheat," and so on. Considering Mrs. Procter's picture has no element of story-telling in it, but is, if the truth be told, rather a dull school of art study, it is certainly remarkable that it should be so popular. But one has misgivings that the cause of the queues to see it may be merely a sheep-like acceptance of the lead given by Fleet Street.

As I did not particularly look for them, and as they did not by any distinctive merits force themselves upon my attention, I am unable to say whether the paintings by various grocers, bakers, candlestick makers, and policemen, hailed this and every year by the stunt Press, attracted any attention or not.

But to get back to Mrs. Procter's picture; it certainly is a very sound and conscientious piece of craftsmanship, excellent for students to study, but it is not artistically interesting; it is neither significant in form nor in colour. That is why Mrs. Procter is best in portraiture, for it is not so necessary for portraits to mean anything; if they give a good idea of the character of the person painted, that is all that is required, and Mrs. Procter can do this very well.

In an exhibition of this kind, where often mere craftsmanship is exalted above measure, and slickly-painted and dazzling portraits are to be seen on every hand, very often a small and, perhaps, even commonplace group, or a picture of a bowl of flowers in its unassuming simplicity, will come upon one suddenly as a relief, and one will appreciate it beyond its value among the surrounding glare; whereas it would, perhaps, be scarcely noticed in the London Group. Therefore it would be better to have differing styles of pictures hung in separate rooms, and we could thus more easily judge their merits.

No artist habitually turns out masterpieces; in fact, far otherwise. Miss Ethel Walker occasionally very nearly produces one. Now and then the vital and expressive touch which distinguishes the artist from the artisan appears in her work. Her "Portrait of a Young Girl" (710) has, perhaps, more genuine artistic feeling than anything else in the exhibition; it has in it the joy a true painter feels in the handling of paint.

Mr. Walter Sickert's small works are interesting. His "St. Valery-en-Caux" (544) probably belongs to his Whistlerian period. His "Three Herrings" (558), though after the manner of the *Tailor and Cutter*, the *Fishmongers' Gazette* (if there is such a publication) would probably question its right to its title, which should perhaps more correctly be "Three Bloaters," or alternately, if they *are* herrings they have, from a professional point of view, been overlong out of water. But this does not prevent us, who are not fishmongers, from appreciating the manner in which they are arranged and painted.

"The Pond" (719), by Mr. Trevor Tennant, which is quite good in some ways, is rather spoiled because the trees are not painted in the same simple, flat method as the rest of the picture.

There is a restful feeling in Mr. Meredith Frampton's "Still-

Life" (713), obtained by the rather impersonal treatment which borders on the monotonous and inert.

Mr. Bertram Nicholls's "Le Mamelle d'Italia" (567) is as distinguished and severely designed and reserved in colour as a Cotman.

"Château Gaillard" (18) is one of the most successful landscapes with nude figures that Mr. Connard has done. It has a reasonable sort of look about it; it is conceivable that the figures might have been in such surroundings. One does not object to improbabilities in paintings so long as they are consistent, but Mr. Connard's curious mixtures of fantasies and facts are not usually convincing; his pictures generally give the impression of rather commonplace people in various states of undress running about among trees in search of their clothes.

Miss Lilian Lancaster's "Margaret" (588) is hard and definite in drawing and in colour, and is refreshingly free from the sentimentality usually associated with portraits of children.

"In the Park" (651), by Miss Esther B. Johnson, gives very well the impression of light, which penetrates into every corner of it.

The portrait by Miss Inez Addams is refined and held compactly in tone like a Whistler, but it was too high up to be seen properly; it deserved a better place.

Miss Beatrice Bland's "A Bridal Bouquet of 1830" (340) appeared bright and sparkling among its surroundings.

Mr. Greiffenhagen shows some very well-executed portraits, and Mr. Munnings sends a number of his usual kind of things, all on a plane of dead level efficiency; Mr. Sidney Lee shows very nearly his complete allowance of works, all, as usual, heavily scored and underlined; his "Village Bridge" (60) being the best because it is not so overwrought; and Sir William Orpen's portraits of persons squashed between two beams of light are very much in evidence.

Among the sculpture, Mr. W. McMillan's "Decorative Relief" (1558) and his statuette group in green slate (1588) are attractive for their carved, hard outlines.

Mr. Henry Poole's "Melita," a head in bronze (1612), is finely modelled, and Mr. Paul Manslip's "Europa" (1681), a statuette group in marble and copper, is a good example of the excellent kind of sculpture that is being produced in America at the present time.

Mr. Charles Wheeler has cleverly used the sway of the trunk of a tree to give the pose of his carved figure in unseasoned English oak (1665).

Mr. Harry Parr's glazed earthenware group (1572) is noticeable for its clean and precise modelling.

ARTHUR TOOTH AND SONS, 155 New Bond Street, W. Exhibition of Paintings by Leprin.—Various influences have contributed to the formation of Mr. Leprin's style. Traces of Cézanne are very apparent, and here and there the long and rather aggressive strokes of Van Gogh may be seen. But Mr. Leprin has retained an individual style; having assimilated what other French painters had to give, he is now restating it in his own way. He is by no means a revolutionary, but has, as it were, academized the revolutionaries, and brought them down to the place where they can be easily accepted by anyone.

WALKER'S GALLERIES, 118 New Bond Street, W. Exhibition of Watercolour by Miss Marian Clarke.—Miss Clarke's modest little exhibition of watercolours, which she has done on her travels, show clearly the characteristics of the countries she has visited.

"Toledo, Calle de Cervantes, Posada de la Sangre" (50), where Cervantes lived and wrote, is architecturally interesting because the painter has revelled in revealing the fascinating pattern of the brickwork.

"Sunrise on Mount Etna" (22) gives, perhaps, more than any other of her works, a sense of a deliberately selected colour-scheme.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
JUNE
1927

Modern Swedish Glass.

By Harry Trethowen.

GLASS-MAKING is bound up with the tradition and history, the life and character of empires and nations long since passed into oblivion, yet in its hidden secrets it retains all the essence of its earliest life.

In the museums of the world unearthed and treasured pieces of fragility tell us the story of the domestic life, the character and customs of the ancients whose forms are mixed with the dust of ages. The charm of glass as a craft lies in the fact that its fabric is practically unchanged, and the process of production is no great way, in these modern days, from that of its primitive ancestor.

The appeal of a piece of glass has had its effect in all ages of its production. The plastic nature of the material in the hands of the expert craftsman is such that fairy fantasies are woven as you watch, and the wonder of the story is written in the form that thrills the beholder as long as it lasts. Wander at will through the galleries where glass is displayed, even of the today of our life, as now produced in European countries, and you still may dream of fairy islands of the sea in the translucent greens and the glory of the academy of the heavens in the marvels of blue. Golds and ambers, purple and jade, lustrous silver, and all the colours of the rainbow weaving tales of beauty and of sheer joy to those who still in these prosaic and commercial days find time to dream.

The subject of this article is a particular country and more or less a single glass-works.

Sweden, possibly more than we all who form the Continent of Europe, has set herself to the joyous task of making the homes of her people beautiful by the manufacture and production, along the best possible lines, of all the things that fill the everyday of home keeping.

Her leading artists are providing that which is directing the feet of manufacturer, distributor, and consumer along the paths of truth and beauty, and amazingly she succeeds.

One of the outstanding branches of her industrial art is found in the manufacture and embellishment of glass, and one of her outstanding manufacturers is surely the Orrefors Glassworks. The Orrefors Glassworks, which were founded in 1898, have, since 1915, participated in the movement of our day which aims at finding an appropriate and beautiful form for the products of

industry and handicraft. Two artists, Simon Gate and Edward Hald, were taken into the service of the company at short intervals. Everything in the process of glass manufacture here has been subject to the pure motive controlling all thought and action, to the end the high artistic merit and the characteristic of handicraft shall be preserved.

The first results were shown as early as 1916, and then further in 1917, at exhibitions in Stockholm, Christiania, and Bergen, at the Swedish National Fairs at Gothenburg in 1918-20, and at widely-noticed exhibitions at Stockholm in 1920-21. Contact with foreign countries has been obtained by means of smaller exhibitions and links with distributing houses in France and England. In England, through practically one channel, the topaz and sapphire table-glass, which, for beauty of form and radiation of colour cannot be surpassed, has made a real impression on the purchasing public.

Almost for the first time it has been possible to supply a beautiful wine glass, tumbler, and the like to those who have a keen artistic sense, and who are not overburdened with money. The shapes are excellent, the charm and grace compelling, and the price reasonable, all the merits of good merchandise. The first speciality which was produced, and



An urn.

Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.



A bowl with a plate.

Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.

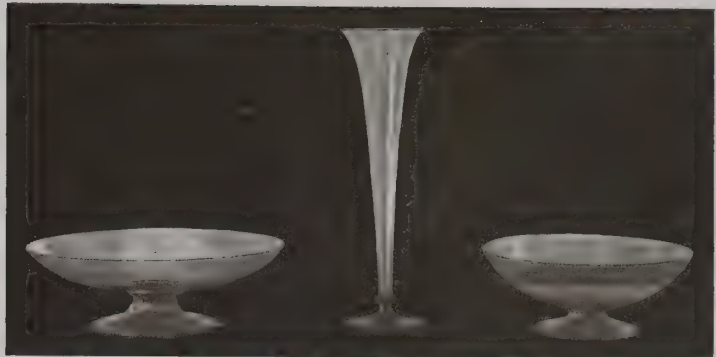


A bowl.

Designer : SIMON GATE.
Craftsmen : ORREFORS COMPANY.



A tumbler, a bowl, and two plates.

*Designer : SIMON GATE.**Craftsmen : ORREFORS COMPANY.*

Two bowls and a vase in coloured glass.

*Designers : SIMON GATE AND EDWARD HALD.**Craftsmen : ORREFORS COMPANY.*

which came out under the management of Mr. Ahlin, was what is known as the Graal glasses, an "überfangsglass," which technically is a development of the Gallé glasses.

The production of these difficult and delicate glasses has of late years been greatly developed, and thanks to cordial co-operation between really skilful glass-blowers and the artists many good results have been obtained. That modest word of thanks to the glass-blowers, calling attention to such co-operation as is essential to the making of beautiful things, might well be made the text for a challenge to those concerned in industry throughout the length and breadth of our own country, and until such cordiality exists, with all its attendant purpose to achieve a worthy article, success cannot completely crown our endeavour. Herein is the germ of that correct estimate of values that is lacking when too often our work is weighed in the balance and found wanting.

With the making of the Graal glasses have been worked out new forms and patterns for cut crystal glass, which have now been on the market for several years, and have emphasized the



An urn.

*Designer : SIMON GATE.**Craftsmen : ORREFORS COMPANY.*

endeavour of the works to get beautiful and appropriate forms and ornaments for all their products. Specially is it to be recorded that the appropriate form, meaning the article of utility, retains also its beauty and fitness for purpose combined with artistic (truly artistic) merit.

Great efforts have been exerted at Orrefors with keen devotion toward the revival of artistic employment of the art of engraving upon glass. In this technique the artists have been allowed complete liberty of action; and, again, in collaboration with highly-qualified glass-blowers and glass-engravers, have created new forms and ornaments for both everyday articles and more individual pieces of craftsmanship. These latter, of course, display most distinctly the temperamental difference of the two artists.

Gate works with an exuberant and Renaissance-like style; Hald in a lighter and more distinctly modern style. Both are such as leave the beholder and the user in possession of a restful satisfaction, inexpressible as is the case when the soul is captured by sheer beauty of form, colour, and design.

In contrast to the potash glass used in Bohemia, all engraving at Orrefors



Two ornamental bowls.

*Designer : SIMON GATE.**Craftsmen : ORREFORS COMPANY.*

is executed in lead glass. The pieces produced cover a wide field, and include bowls, urns, goblets, salvers and fittings, wine and dessert services; also presentation pieces which have won great favour, and are to be seen on occasions of historical remembrance and national and civic pride. This development claims attention, and suggests how capable is glass, when rightly used, of replacing trophies of silver and gold, which so often have weight and no beauty. Glass, beautiful in itself, captures the surrounding beauties for itself.

Another special feature which is produced at a small works, Sandvik, belonging to the Orrefors Company, and on which very much thought, labour, and experimentation has been bestowed, is household glass. Specially to be noted is the topaz-tinted soda glass and the sapphire glass, which has been largely employed both for special pieces and table services and the like. Here in the topaz and blue shades we find the enhancing value of the right treatment of form for the colour to be used.

For the foundation facts of this article I am indebted to the directors of the Orrefors Company, as also for the following technical information:—

Orrefors glass may be classified according to the composition of the glass mixture as *potash-lead glass*, so-called *crystal glass*, manufactured at the Orrefors glass-works, and *soda glass*, the latter manufactured at the Sandvik glass-works of the Orrefors Company.

Both these kinds of glass are melted in crucibles, the crystal glass in a Siemens regenerator furnace, and the soda glass in a furnace equipped with Pintsch-Hermansen recuperators. Nothing but wood is used as fuel.

The molten glass is worked at the furnaces entirely by hand without any sort of mechanical aids. All hollow parts are blown, and solid parts, like the leg and foot of wine glasses, handles on decanters, pitchers, etc., are shaped and fitted of hot glass with the aid of hand implements—shears and tongs of the simplest shape and most primitive description. Different kinds of ornaments belonging to certain models are shaped and put on in the same manner.

When the work at the furnaces has been concluded, the objects are placed in special furnaces and cooled slowly under careful supervision.

After certain cleaning and finishing operations have been carried out, when such are required, the piece of glassware is ready for use. A great part of the products and nearly all the glass made at Sandvik is sent out to the market without any other decoration than what has been applied at the furnace. Transparency, form, and colour are what give these glasswares their value.

The styles of decoration mainly used by Orrefors—engraving and cutting—are applied for enhancing the natural transparency of the glass, and for bringing out its light-reflecting capacity.

The engraver's only tool is the revolving copper wheel. This wheel is attached to the free end of a rapidly-rotating spindle, which is journaled two-thirds of its length in a 400 mm. high stand on the work-table. The glass object is pressed against the disc after oil



A decorative plate.

Designer: SIMON GATE.

Craftsmen: ORREFORS COMPANY.

three stages before it is ready—rough cutting, fine cutting, and polishing.

The preliminary cutting is done in about the same manner as the engraving. The copper wheels are, however, replaced by wheels of iron or soft steel, and carborundum and water are used as abrasive instead of emery and oil. The cutter's implements are, as a rule, much bigger than those of the engraver, the wheels varying between 75 mm. and 600 mm. in diameter. The pattern which is usually, on account of the restrictions imposed by the technical methods, carried out as straight cross-cuts, is later finished on very fine-grained sandstones. The treated surface having become dull from the grinding is subsequently polished bright.

There is an idea abroad that glass engraving is done with corrosive acids. From the above it will be seen that this handicraft, performed with hand tools and mechanical aids, has nothing whatever to do with etching.

The cutting of glass is also a handicraft by means of which incisions are made in the smooth surface. In some countries, and, above all, in America and Czecho-Slovakia, the pattern is impressed during the making of the objects at the factory and afterwards ground clean and polished. This method of pressing the pieces in an iron mould can never infuse the brightness into the smooth surfaces produced by blowing. Such machine work, moreover, can never impress the work with the individual stamp which is so prominent a characteristic of a hand-made article of utility.

The method referred to has never been practised, and never will be, at Orrefors. Everything tending to lower the high artistic and handicraft character of the glass produced there has been banished from the Orrefors Glass Works.

In the concluding paragraph concerning the methods adopted in the production of the treasures of industry and handicraft in the working of glass in this Swedish works we have the secret of high achievement and honest purpose.

"The banishment of everything that interferes with right making" should be the mission of all right-thinking people, be they artist, craftsman, industrialist, distributor, or a discerning public.

To co-operate in this great endeavour is the privilege of all, and thus may we add a new page to the history of the lives of the unknown craftsmen of all nations and all ages who have helped to build the great tradition.



A bowl with a plate.

Designer: SIMON GATE.

Craftsmen: ORREFORS COMPANY.

English Furniture.

VIII.—*Chests of Drawers.*

By John C. Rogers.

IN the preceding articles of this series we have passed in review the many types of furniture commonly placed in living-rooms—the usual gear for meals and indoor occupations of leisure hours. It is proposed to lead up to the full equipment of the modern bedroom; but before we reach that stage certain pieces must be dealt with which occupy a midway position, and comprise drawer, cupboard, and shelf furniture. Such articles are often placed and used in various rooms on the ground and upper floors as well as in the principal bedrooms.

Chests of drawers must first claim our attention. Always an interesting class, they demand perfect workmanship above all else, for nothing is more teasing than drawers that refuse to run smoothly. The owner of a fine old eighteenth-century chest always takes delight in showing his friends how wonderfully the drawers slide, and when buying a new piece this test is invariably made where other practical considerations are beyond the knowledge of the purchaser. For all moving parts of furniture, especially hard, thoroughly seasoned wood is essential, in addition to skilled workmanship, if ease in use and long service are to be assured.

The simpler designs are usually worked out in native timbers, and rightly so. No fashion now dictates the use of rare exotic woods, and we find the greatest skill expended upon chests of simple character, for which English oak and walnut, and orchard trees like the cherry, have been employed. Fruit woods, it is interesting to note, were much in demand by the old country craftsmen; one record being found in Evelyn's *Silva Britannica* of 1664, in which he says: "The black cherry wood grows sometimes to that bulke as is fit to make stooles with, cabinets, tables, especially the redder sort which will polish well."

That is the whole point; cherry and other fruit woods can only be used for furniture if they grow "to that bulke," which, of course, means very mature dense wood of workable size. Very little, indeed, of this old fruit wood furniture has survived to delight us today, but we take equal pleasure and pride in the new pieces made by men who have profited by the old traditions and show by their work (to quote William Morris) "that it gave them pleasure to do it."

The chests of drawers here illustrated will, I believe, appeal strongly to architects, embodying as they do a fine constructional sense combined with carefully-studied proportions and choice cuts of wood. For Fig. 1 I have selected an example by Gordon Russell, and so aptly does design accord with material that it seems superfluous to state that oak is the wood. Personally, I love to see old traditions in new guise, providing, of course, they are employed with judgment. In this chest we observe the carcase is of panelled construction—that sound old system that had to go by the board when veneered surfaces became the vogue: and the top, quite rightly, is made of very thin boards with flat moulded edge.

In old board and plank construction gouge nicking on the angles was a favourite device, which Russell has here employed at the sides of the plain drawer faces, with a rounding off of the adjacent arris on the stiles to give it full value. The horizontal divisions are emphasized by grooves and beads, and the design is completed by a good set of brass ring handles. Fig. 7 is a walnut chest of drawers by Edward Barnsley, composed of two short drawers over three long ones, gradually increasing in depth towards the lowest.

The sides of the carcase are built in four panels, while the top is inset with a small ovolo edge. This mould also forms a lip edging to the drawer fronts which covers the joints and allows them to stand beyond the carcase face, an excellent old treatment that was very popular in the second quarter of the eighteenth century, but gave way to the less costly cockbead. As in the case of Fig. 1, the stiles project at the base to form square feet, and seem satisfactory enough, notwithstanding one usually associates the familiar angle bracket feet with this type of drawer front; but such would be unsuitable with panelled sides, the construction of which almost demands angle post supports. The drawer pulls are drop rings of brass on hexagonal ebony back-plates.

Mr. Russell has been fortunate enough to secure some fine old cherry trees, as evidenced by the chest of drawers in Fig. 5, constructed entirely of that fruit wood; the quality and figuring of the grain are excellent, and the sizes of the drawer fronts give a good idea of the "bulke" of the trunk. The prominent styles of the carcase are of octagonal section, the rear pair carried up above the chest top, tapered and joined by a narrow chamfered backboard. The front pair are reduced by splay cutting to unite with a chamfer along the edge of the top rails. Each side has four panels, ranging with the drawers. The drawer divisions are stop-chamfered, while the drawer faces are slightly bevelled, all of which contribute to a beautiful play of light, and enhance the colour and markings of the wood. The front is almost dominated by the strap handles in dark walnut, which provide strong vertical lines, and have a very distinct value and effect on the proportions. The inlay is of boxwood and walnut.

Fig. 6 shows a similar type of chest, but vastly different in character; in fact, a comparison of these two pieces is a valuable study. English oak is now the material, and this piece is typical of much work from Mr. Barnsley's workshop. The panel-framed carcase rests upon side feet of yoke type cut from stout planks, with profile-moulded fronts. Arched stretchers unite these feet, which otherwise would seem insecurely attached to the superstructure. The drawer fronts are cut from plain oak, and are fielded, while vertical wooden handles are again a feature. Slight gouge cutting relieves all arrises on the carcase and the chamfering on the handles.

A totally different feeling from the foregoing enters into the design shown in Fig. 4, a small chest of drawers only 2 ft.



A simple oak chest of four long drawers, fitted with brass ring handles, and lined with cedar.

Designer: GORDON RUSSELL. Craftsmen: RUSSELL'S.



2. A chest of drawers in walnut with inlays of ebony, box and pearwoods. The drawer fronts are arranged to hide the rails, and a continuous butty veneer is laid across the front, with a cross-banded margin of straight-grained streaky walnut. The handles are of old brass.

*Designer : C. A. RICHTER.
Craftsmen : BATH ARTCRAFT.*



3. A chest of drawers in English walnut inlaid with ebony. A continuous veneer is laid across the drawer fronts and rails. The turned legs are ebonized. The handles are of brass and pewter with parts of the back plate ebonized.

*Designer : C. A. RICHTER.
Craftsmen : BATH ARTCRAFT.*



4. A chest of drawers designed to form a cabinet intended for lace and gloves. It is made in cherry mahogany with inlaid lines and escutcheon plates of ebony. The wood is not stained or polished, but simply oiled.

*Designer : C. A. RICHTER.
Craftsmen : BATH ARTCRAFT.*



5. A chest of three long and two short drawers made of English cherrywood, inlaid with box and walnut; the handles are of walnut.

Designer : GORDON RUSSELL.

Craftsmen : RUSSELL'S.



6. A chest of drawers in English oak with constructional rails used as decoration and slightly carved.

Designer and Craftsman : EDWARD BARNESLEY.

wide by 3 ft. 7 in. high, designed by C. H. Richter for Bath Artcraft. The stepping of the mass is novel, yet in its trim

neatness and refinement there is the feeling of Sheraton traditions at the opening of the nineteenth century. Mahogany is the wood with ebony lines inlaid, the latter being most cleverly employed in triangulating the faces of the group of small drawers in the upper stage; without these dominant lines the small drawers would not appear in scale with those below—in fact, it might seem as if a nest of drawers were standing upon a chest. As it is, unity is preserved, and the effect is a composition of delightful proportions. It is a striking essay in building without mouldings. Another conception by Mr. Richter, which was shown at the Arts and Crafts Exhibition at Burlington House last summer, is the walnut chest of drawers illustrated by Fig. 3. The body of this piece has a certain architectural quality seldom found in structures of wood; yet at first sight the impression is deceptive, for the mind does not immediately realize that a drawer front may cross three vertical breaks or projections. The designer, however, has marked the horizontal joints by ebony cockbeads, and

has placed handles and thread escutcheons that tell their purpose clearly enough to the careful observer. As a structure

I like the build of it immensely; as a chest of drawers it is amusing, and the row of "nine-pins" for feet is quite a joke; but it is only right to state that the photograph with cut-out background is not fair to them; as seen against the floor they are much less noticeable and fairly satisfactory. The handles are good specimens of metalwork in brass and pewter.

A tall, narrow chest of simple rectangular form is shown by Fig. 2. The front consists of six graduated drawers with their fronts meeting on close joints and veneered with beautifully figured quartered walnut. By the border treatment the designer has sought to obtain the effect of one tall panel which is surmounted by a geometric frieze inlaid with ebony, box and pearwoods. The chest is supported upon four very stumpy cabriole legs with scroll-carved toes. The piece lacks the inspiration of the two preceding designs, but the beautiful markings and colour of the veneers, combined with first-rate workmanship, render it worthy of our notice.



7. A chest of drawers in English walnut with panelled ends. The handles are formed of brass rings on slightly moulded "plates" of ebony.

Designer and Craftsman : EDWARD BARNESLEY.

A Craftsman's Portfolio.
Being Examples of Fine Craftsmanship
 XIV.—Modern Table Glass.



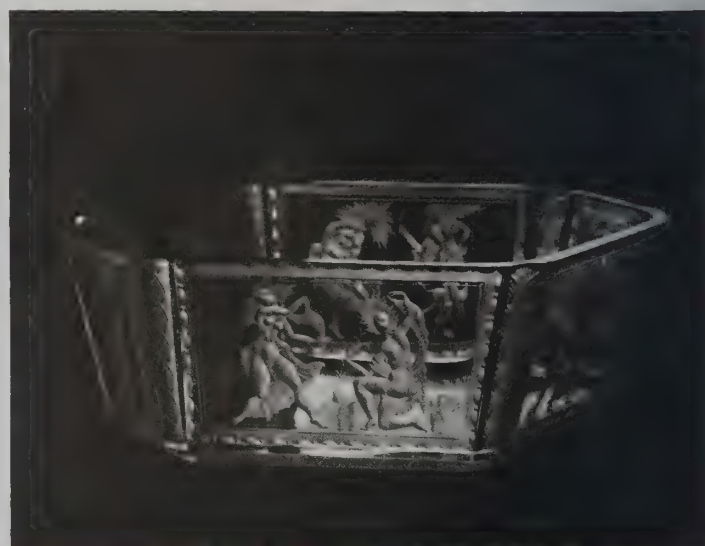
An urn.

*Designer : SIMON GATE**Craftsmen :*

ORREFORS COMPANY.



A bowl with a plate.

Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.

An hexagonal dish.

Designer : SIMON GATE.
Craftsmen : ORREFORS COMPANY.



Two liqueur sets.
Designer: SIMON GATE.



Craftsmen:
ORREFORS COMPANY.



A bowl with a plate.
Designer: EDWARD HALD.

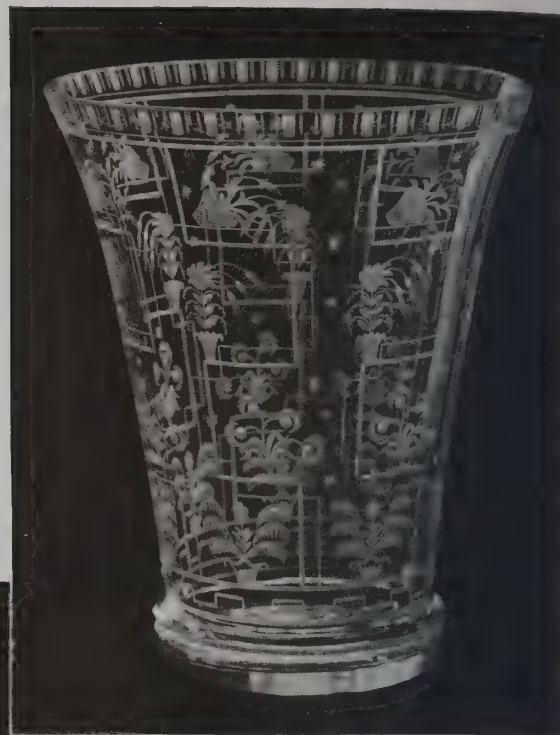
Craftsmen:
ORREFORS COMPANY.



Two bowls with plates.
Designer: EDWARD HALD.
Craftsmen: ORREFORS COMPANY.



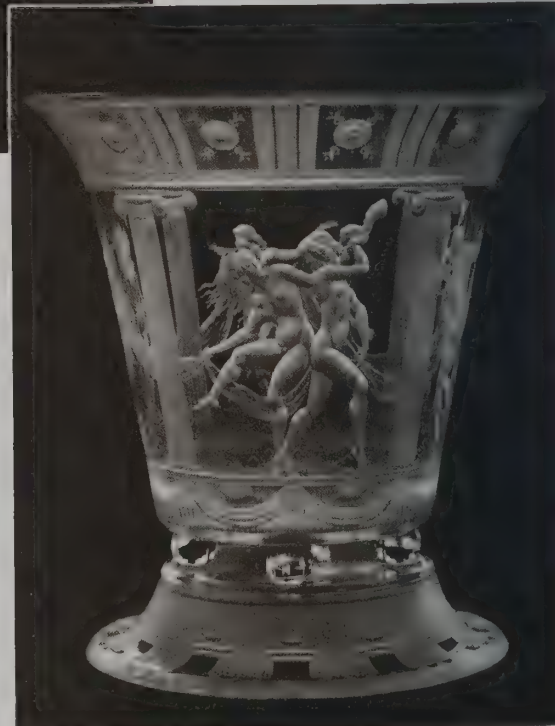
A bowl with foot.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.



A vase.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.



A vase.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.

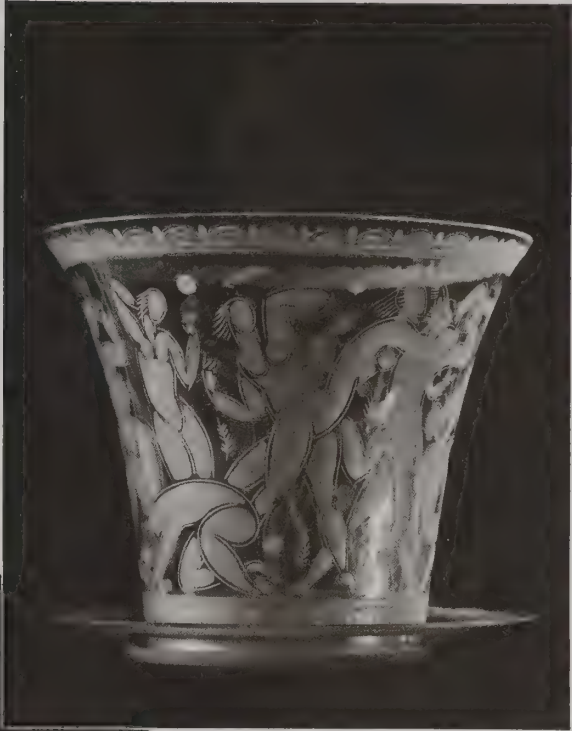


A vase.
Designer : SIMON GATE.
Craftsmen : ORREFORS COMPANY.



An urn.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.

Centre :
A decorative plate.
Designer :
SIMON GATE.
Craftsmen :
ORREFORS COMPANY.



A bowl with a plate.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.



Two urns.
Designer :
SIMON GATE.
Craftsmen :
ORREFORS COMPANY.





A vase.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.



A liqueur decanter with glasses and tray.
Designer : SIMON GATE.
Craftsmen : ORREFORS COMPANY.



An urn.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.



An urn.
Designer : EDWARD HALD.



A vase.



An urn.
Craftsmen : ORREFORS COMPANY.

Recent Books.



A HOUSE AT GOLDERS GREEN, LONDON. PLANS AND THE ENTRANCE FRONT.
PAUL BADCOCK, A.R.I.B.A., ARCHITECT.

Cost: Approximately £2,000. *Materials:* The external brick walls are faced with Buckinghamshire multi-coloured bricks; the windows are in deal, painted, with lead-glazed wood casements, and the roof is covered with hand-made tiles.

From "Houses, Cottages, and Bungalows."

Houses, Cottages, and Bungalows.

Houses, Cottages, and Bungalows. Edited by FREDERICK CHATTERTON, F.R.I.B.A. London: The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1. Price 7s. 6d. net.

"Why is the average man so fearful of building his own house?" This was the question once put to me by a client who had just built a small house and who was delighted with the result. He continued: "There are hundreds of people who will buy a house newly completed by the speculative builder to every one who will build himself. They would not buy ready-made clothes, so why buy a ready-made house in which they have had no say as to the arrangement, where they have been unable to exercise any of their own taste and ideas, and which in no way expresses themselves?"

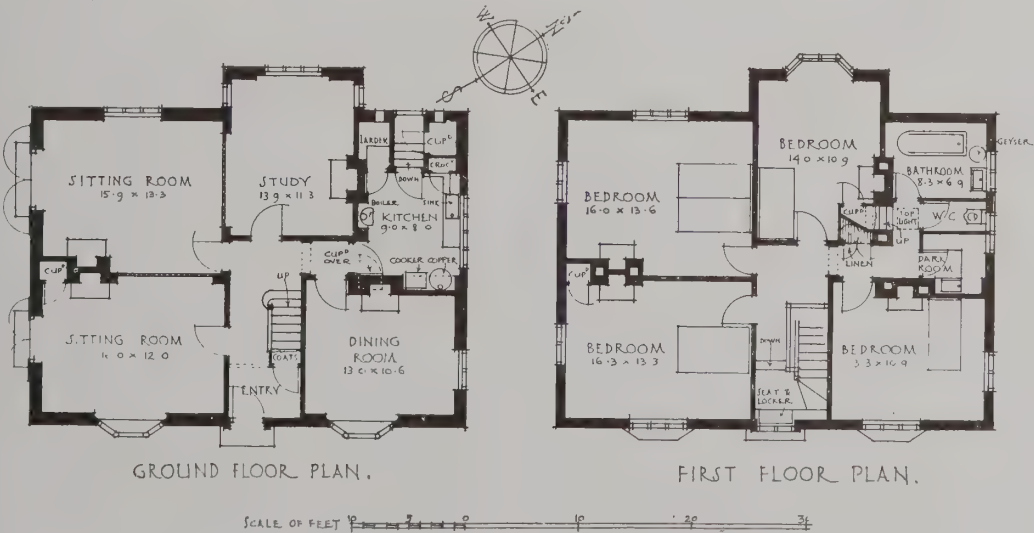
Not only does it seem faint-

hearted and dull to spend one's life in surroundings that are not to one's own choosing, but also it seems to be bad business to pay a profit to someone else for doing the job that one might do oneself.

The reasons for this lack of enterprise are, no doubt, firstly, that when a man wants a house, he wants it in a hurry and cannot wait some months for it to be built, and, secondly, that he knows not how to go about the business of building. How is he to find or decide upon architect or builder?

How is he to know how much it will cost? He feels that there is too much vagueness and uncertainty about the whole thing, and that, charming as the prospect may be, he had better not embark on such an uncharted sea.

It is to help such a man that this book was put together. Here are shown by photograph and plan some hundred or more examples of small houses, cottages,

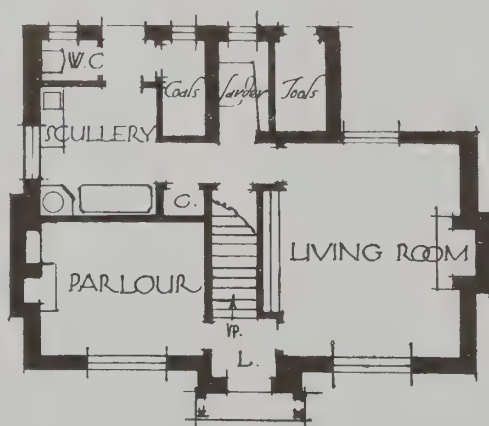


From "Houses, Cottages, and Bungalows."

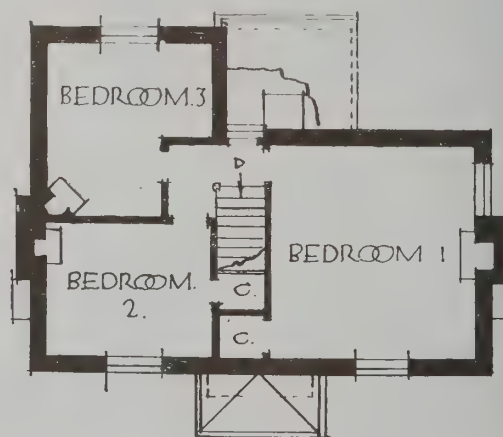


A COTTAGE AT LONG SUTTON, HAMPSHIRE. PLANS AND THE ENTRANCE FRONT.
E. GUY DAWBER, PRESIDENT, R.I.B.A., ARCHITECT.

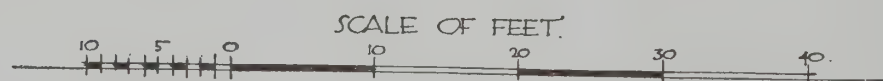
Cost : Approximately £1,030. *Materials* : The external brick walls, which are 11 in. thick and of hollow construction, are faced with multi-coloured bricks from Reading; the window casements and frames are of wood; and the roof is covered with hand-made, sand-faced tiles mixed with a proportion of yellow Northamptonshire tiles.



GROUND FLOOR.



FIRST FLOOR.



From "Houses, Cottages, and Bungalows."

This book should certainly prove helpful to the man who now or in the future may contemplate house building—and this should be every man. OSWALD P. MILNE.

OSWALD P. MILNE.

First Studies in Dramatic Art. By ENID ROSE. London: University Tutorial Press, Ltd. Price 5s. 6d. net.

Epitomizing the four grand arts, the writer in her grouping holds that architecture and painting are visible, and music and literature are audible.

“The first two are immobile whilst the other two are mobile. Music and architecture are free from pictorial concepts, whilst literature and painting require these. The seed from which the arts spring being common to all, artists in one art may attempt to exercise the powers peculiar to another : to paint symphonies, to build poems, to compose descriptive music—sometimes in ways which puzzle plain people. Only in the theatre may the dynamic and the static, the tangible, the audible and the visible be organically united, for the theatre is a world and all things have their place in it.”

Apropos of that portion of the book devoted to verse and rhyme, the use of musical notation in the study of rhythm has been followed to advantage. Again, in the chapter devoted to the development of the theatre and the drama, which, as might be expected, takes up many pages of the book, there is a wealth of apt quotation bearing upon the subject. Possibly the most valuable fact in consideration of this digest of progressiveness in the drama is the catholicity of the point of view. Oscar Wilde, Dr. Johnson, Gordon Craig, C. B. Cochran, A. B. Walkley, J. W. Donaldson, and E. A. Haigh jostle comfortably in a few paragraphs not far distant from one another, and their several opinions upon certain aspects of art provide exhilarating reading—even taking a meagre selection of names from a page or two.

The book is illustrated for the most part from etchings by Paul Renouard, and has on its cover a photographic representation of the expressive "Spirit of Contemplation," by Albert Toft.

JULIA CHATTERTON.

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

DAY	DATE	EVENTS	TIME	LOCATION
SATURDAY	JANUARY 1	ILLUMINATED MSS. HOW THE BIBLE CAME DOWN TO US ORIGINS OF EUROPEAN ARCHITECTURE A SECTIONAL TOUR A GENERAL TOUR (A) BAYEUX TAPESTRY—I (B) INDIAN SECTION: ARCHITECTURE (A) BAYEUX TAPESTRY—II (B) ENGLISH PRIMITIVES DRAWING HISTORY OF THE COLLECTION SARGENT—FRENCH PAINTING WATER COLOURS AND DRAWINGS BY THE "LONDON GROUP."	12 noon. 12 noon. 3 p.m. 3 p.m. 12 noon. 3 p.m. 3 p.m. 11 a.m. 12 noon. 12 noon. 11 a.m. 12 noon. 11-5.30	BRITISH MUSEUM TOURS " " " " " " VICTORIA AND ALBERT MUSEUM TOURS " " " " " " " " " NATIONAL GALLERY " " " WALLACE COLLECTION TATE GALLERY " " " REDFERN GALLERY, 27 OLD BOND ST. Sats. 11-1 W.
MONDAY	JANUARY 3	RECORDS OF BABYLON AND ASSYRIA—I ARTS AND CUSTOMS OF ANCIENT EGYPT—I MONUMENTS OF EGYPT—I MONUMENTS OF ASSYRIA—I EARLY RENAISSANCE SCULPTURE CHINESE POTTERY CHINESE LACQUER SPANISH PAINTING FRENCH FURNITURE SOME RECENT PAINTING GENERAL MEETING: MOSAICS BY BORIS ANREP	12 noon. 12 noon. 3 p.m. 3 p.m. 12 noon. 12 noon. 3 p.m. 11 a.m. 12 noon. 3 p.m. 11 a.m. 8 p.m.	BRITISH MUSEUM TOURS " " " " " " " " " VICTORIA AND ALBERT MUSEUM TOURS " " " " " " NATIONAL GALLERY " " " WALLACE COLLECTION TATE GALLERY " " " R.I.B.A. GALLERIES, 9 CONDUIT ST., W.
TUESDAY	JANUARY 4	ARTS AND CUSTOMS OF ANCIENT EGYPT—I MONUMENTS OF EGYPT—I MONUMENTS OF ASSYRIA—I ARTS AND CUSTOMS OF ANCIENT EGYPT—II MICHELANGELO ENGLISH POTTERY RODIN ENGLISH PORCELAIN SOME PORTRAITS FRENCH PAINTING—I. Admission 6d. GENERAL VISIT TRAILING THROUGH THE GOLDEN WEST. (Lantern and Films.) BY ESCOTT NORTH, F.R.G.S. Entrance fee 1s.	12 noon. 12 noon. 3 p.m. 3 p.m. 12 noon. 12 noon. 3 p.m. 3 p.m. 11 a.m. 12 noon. 3 p.m. 11 a.m. 12 noon. 8 p.m.	BRITISH MUSEUM TOURS " " " " " " " " " VICTORIA AND ALBERT MUSEUM TOURS " " " " " " " " " NATIONAL GALLERY " " " WALLACE COLLECTION TATE GALLERY " " " CENTRAL Y.M.C.A., TOTTENHAM COURT ROAD
WEDNESDAY	JANUARY 5	EARLY AGE OF ITALY (ETRUSCANS, ETC.) EARLY GREECE (CRETE AND MYCENÆ) A SELECTED SUBJECT LIFE AND ARTS OF THE DARK RACES—I MINIATURES IRONWORK INDIAN SECTION: SCULPTURE	12 noon. 12 noon. 3 p.m. 3 p.m. 12 noon. 12 noon. 3 p.m. 3 p.m.	BRITISH MUSEUM TOURS " " " " " " " " " VICTORIA AND ALBERT MUSEUM TOURS " " " " " " " " "

A LONDON DIARY (continued).

WEDNESDAY, JANUARY 5 (continued)	GENERAL SURVEY—I	11 a.m.	NATIONAL GALLERY
	EXHIBITION OF PASTEL SOCIETY. Opening Day (members only)	12 noon.	ROYAL INSTITUTE GALLERIES, 195 PICCADILLY, W.I.
	BRITISH WATERCOLOURS Admission 6d.	11 a.m.	TATE GALLERY
THURSDAY JANUARY 6	ORIGINS OF EUROPEAN ARCHITECTURE—I	12 noon.	BRITISH MUSEUM TOURS
	EARLY AGE OF ITALY (ETRUSCANS)	12 noon.	.. .. .
	EARLY BRITAIN—I (OLD STONE AGE)	3 p.m.	.. .. .
	CHINESE PORCELAIN—I	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	.. .. .	12 noon.	.. .. .
	WATERCOLOURS	3 p.m.	.. .. .
	CHINESE PORCELAIN—III	7 p.m.	.. .. .
	CHINESE BRONZES	7 p.m.	.. .. .
	CRIVELLI AND THE SCHOOL OF PADUA	11 a.m.	NATIONAL GALLERY
	.. .. . Admission 6d.	12 noon.	.. .. .
FRIDAY JANUARY 7	FRENCH PAINTING—II	3 p.m.	WALLACE COLLECTION
	BLAKE—PRE-RAPHAELITES	11 a.m.	TATE GALLERY
	.. .. .	12 noon.	.. .. .
	EARLY GREECE (CRETE AND MYCENÆ)	12 noon.	BRITISH MUSEUM TOURS
	HOW THE BIBLE CAME DOWN TO US	12 noon.	.. .. .
	GREEK AND ROMAN LIFE—I	3 p.m.	.. .. .
	GREEK SCULPTURE—I	3 p.m.	.. .. .
	IVORIES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	EVOLUTION OF FURNITURE	12 noon.	.. .. .
	COPTIC TEXTILES	3 p.m.	.. .. .
SATURDAY JANUARY 8	ITALIAN PRIMITIVES Admission 6d.	12 noon.	NATIONAL GALLERY
	FRENCH PAINTING—III. Admission 6d.	3 p.m.	WALLACE COLLECTION
	TURNER AND LANDSCAPE	11 a.m.	TATE GALLERY
	.. .. .	12 noon.	.. .. .
	GREEK AND ROMAN STATUETTES AND GEMS	12 noon.	BRITISH MUSEUM TOURS
	GREEK AND ROMAN LIFE—I	12 noon.	.. .. .
	A SECTIONAL TOUR	3 p.m.	.. .. .
	GENERAL TOUR	3 p.m.	.. .. .
	ENGLISH PLATE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	CONTINENTAL PLATE	3 p.m.	.. .. .
MONDAY JANUARY 10	INDIAN ART	3 p.m.	.. .. .
	GENERAL TOUR	7 p.m.	.. .. .
	PAINTINGS	7 p.m.	.. .. .
	MODERN ART AND CRITICISM	11 a.m.	NATIONAL GALLERY
	.. .. .	12 noon.	.. .. .
	SELECTED PAINTINGS	3 p.m.	WALLACE COLLECTION
	TURNER AND LANDSCAPE	11 a.m.	TATE GALLERY
	.. .. .	12 noon.	.. .. .
	EARLY BRITAIN—II	12 noon.	BRITISH MUSEUM TOURS
	EARLY CHRISTIAN PERIOD	12 noon.	.. .. .
TUESDAY JANUARY 11	GREEK SCULPTURE—I	3 p.m.	.. .. .
	MONUMENTS OF EGYPT—II	3 p.m.	.. .. .
	TAPESTRIES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	MANUSCRIPTS	12 noon.	.. .. .
	VESTMENTS	3 p.m.	.. .. .
	ST. FRANCIS IN ART	3 p.m.	.. .. .
	EARLY FLEMISH, FRENCH, AND GERMAN	11 a.m.	NATIONAL GALLERY
	.. .. .	12 noon.	.. .. .
	ITALIAN PAINTING	3 p.m.	WALLACE COLLECTION
	REYNOLDS—WATTS—STEVENS	11 a.m.	TATE GALLERY
WEDNESDAY JANUARY 12	GLAZED SCULPTURE BY HAROLD STABLER	12 noon.	.. .. .
	.. .. .	7.30 p.m.	ARCHITECTURAL ASSN., BEDFORD SQUARE, W.C.
	GREEK SCULPTURE—II	12 noon.	BRITISH MUSEUM TOURS
	MONUMENTS OF ASSYRIA—II	12 noon.	.. .. .
	EARLY BRITAIN—III	3 p.m.	.. .. .
	LIFE AND ARTS OF THE DARK RACES	3 p.m.	.. .. .
	FRENCH EIGHTEENTH-CENTURY FURNITURE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	STAINED GLASS	12 noon.	.. .. .
	FRENCH EIGHTEENTH-CENTURY PORCELAIN	3 p.m.	.. .. .
	SALTING COLLECTION	3 p.m.	.. .. .
THURSDAY JANUARY 13	DUTCH LANDSCAPE AND GENRE	11 a.m.	NATIONAL GALLERY
	.. .. .	12 noon.	.. .. .
	ITALIAN BRONZES. Admission 6d.	3 p.m.	WALLACE COLLECTION
	TURNER WATERCOLOUR	11 a.m.	TATE GALLERY
	.. .. .	12 noon.	.. .. .
	SOME BRITISH PAINTERS: THEIR STORY AND THEIR ART. (Lantern.) BY C. F. COOK, F.R.S.A. Entrance fee 1s.	8 p.m.	CENTRAL Y.M.C.A., TOTTENHAM COURT ROAD
	A SELECTED SUBJECT	12 noon.	BRITISH MUSEUM TOURS
	EARLY BRITAIN—I	12 noon.	.. .. .
	EARLY BRITAIN—IV	3 p.m.	.. .. .
	A SELECTED SUBJECT	3 p.m.	.. .. .
FRIDAY JANUARY 14	ENAMELS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	ITALIAN RENAISSANCE FURNITURE	3 p.m.	.. .. .
	INDIAN SECTION: MOGUL PAINTING	3 p.m.	.. .. .
	SOME MASTERPIECES	11 a.m.	NATIONAL GALLERY
	.. .. .	12 noon.	.. .. .
	GENERAL VISIT	11 a.m.	TATE GALLERY
	.. .. . Admission 6d.	12 noon.	.. .. .
	ARTS AND CUSTOMS OF ANCIENT EGYPT—II	12 noon.	BRITISH MUSEUM TOURS
	RECORDS OF BABYLON AND ASSYRIA—I	12 noon.	.. .. .
	THE ROMANS IN BRITAIN—I	3 p.m.	.. .. .
SATURDAY JANUARY 15	EARLY BRITAIN—II	3 p.m.	.. .. .
	EARLY COSTUMES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	COSTUMES OF EIGHTEENTH CENTURY	3 p.m.	.. .. .
	COSTUMES OF NINETEENTH CENTURY	3 p.m.	.. .. .
	CHINESE PAINTINGS	7 p.m.	.. .. .
	VENETIAN PAINTING	7 p.m.	.. .. .
	.. .. . Admission 6d.	11 a.m.	NATIONAL GALLERY
	ITALIAN POTTERY	12 noon.	.. .. .
	FRENCH PAINTING	3 p.m.	WALLACE COLLECTION
	11 a.m.	TATE GALLERY



May 6th, 1925.

Devonshire House,
Piccadilly.

PROGRESS !!



May 6th, 1926.

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LONDON.

A LONDON DIARY (*continued*).

MONDAY	JANUARY 31	GLASS AND ITS HISTORY	12 noon.	BRITISH MUSEUM TOURS			
		RECORDS OF BABYLON AND ASSYRIA	12 noon.	..	..	..
		MONUMENTS OF EGYPT	3 p.m.	..	..	..
		MONUMENTS OF ASSYRIA	3 p.m.	..	..	..
		ORIENTAL POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS			
		STAINED GLASS	12 noon.	..	..	..	..
		ENGLISH POTTERY	3 p.m.	..	..	..	..
		PERSIAN METALWORK	3 p.m.	..	..	..	..
		LATER VENETIAN	11 a.m.	NATIONAL GALLERY			
		.. .. .	12 noon.	..	..
		FRENCH LIFE AND ART	3 p.m.	WALLACE COLLECTION			
		FRENCH PAINTING	11 a.m.	TATE GALLERY			
		.. .. .	12 noon.	..	..

Tallis's London Street Views.

We regret that owing to great pressure on our space in the January issue of THE ARCHITECTURAL REVIEW, the publication of Mr. Beresford Chancellor's article on Leadenhall Street (No. xxxiii in the Series) has been unavoidably postponed. The article will appear in the February issue.

“Hitch Your Wagon—!”

A Comedy written by
Sydney Holloway

“Hitch Your Wagon—!” a comedy in three acts, written by Sydney Holloway and produced at the “Q” Theatre, Kew Bridge, during the week commencing December 6, 1926, had largely the features of a character play. The central figure around whom the ideas and plot of the play evolved was Geoffry Hollick, a philanthropist and idealist, who tried to break new ground and carry on his own shoulders the burden of training sundry protégées to a higher ideal of living. Hollick reposed particular hopes in the practical help of a certain Sir Richard Joscelyn, in founding his proposed co-operative on a sound business footing.

only to find that Sir Richard was as selfish and mean as the rest. Richard Josslyn, a weak, irresponsible convict and drunkard, came unexpectedly into Hollick's life. From the lips of this complex and amazing being the author voices his theme. Grandiose, grave, frivolous, yet capable of sincere feeling, one full of latent resolve for better things, yet so poor in fulfilment, Josslyn's character is very subtly drawn and was beautifully acted by Mr. Milton Rosmer.

It is shown in the course of the play that although Hollick's intentions have been of the highest, his methods have not been wise. His selection of the lame dogs he desires to help has not been judicious, but at least he has hitched his wagon, and it is inferred that if everyone aspired to this objective the progress towards a better state of affairs would not be quite so slow as it is at present.

Beneath the surface of this play lies the central truth that, if anything is to be done to bring about more happiness and usefulness for the under-dog in our civilization, a great deal can be done by earnest individual endeavour. The world would be a happier place if more Geoffry Hollicks' were here to people it; but while disappointment and perhaps despair may meet his endeavours, let him not unhitch his wagon from the star, for it is only by struggle and often pain and disappointment that individuals or states can march along the road of progress.



Granite work of Quality

MESSRS. LIBERTY'S PREMISES,
REGENT STREET, LONDON, W.

Messrs. Edwin T. & E. Stanley Hall, Architects.

THE illustration shows part of a fine modern example of polished granite work, applied to shop-front purposes.

The material used is dark green Swede granite, and it will be noticed how well and unobtrusively this beautiful, quiet-toned material takes its place in the general scheme.

That the combination of polished granite shop-fronts with Portland stone façades may be entirely successful is here conclusively shown. The actual job is well worthy of the attention of Architects.

A practical point, and one that should be more widely appreciated, is the ease with which polished granite may be kept in perfect "spick and span" condition. Mud splashes, the bane of dainty shop-fronts in City streets, may be instantly and easily removed from polished granite. Moreover, there is no upkeep cost.

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Those “domestic services.”

There is no reason to become enthusiastic over a system of floor construction from any point of view other than that of strict utility. The architect does not need to worry regarding an æsthetic side, but has only to satisfy himself in connection with the more prosaic features. Nevertheless, it is not only things architectural that call for serious consideration. The floors of a building are so important a part of the whole that the utmost care is needed. One is apt to remark that floors are such ordinary things, and that essential features are so common to all types that little judgment is called for in making a choice. It is certainly true that most systems incorporate the requirements necessary to satisfy the man in the street, but the discerning architect seeks a little more than the ordinary. This is found in the Truscon floor. This floor, designed by reinforced concrete engineers, is thoroughly efficient from the point of view of load-carrying capacity, fire- and sound-resisting qualities, and speed and economy in construction. It is also, however, very much more useful, in so far as it is able to accommodate the domestic services in a most effective manner.

The Truscon floors in Devonshire House, and the new Head Office of Messrs. Thos. Cook & Sons, Berkeley Street, amounting in total to 50,000 square yards, were carried out almost concurrently in about 23 weeks each, or at an average rate of over 2,000 square yards per week.

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TRADE AND CRAFT.

Stowell Hill, Templecombe, Somerset.

The general contractors were R. G. Spiller, and among the sub-contractors were: Engert and Rolfe (asphalt); Ham Hill and Doulting Stone Co. (stone chimneypieces); Roberts, Adlard & Co., Ltd., and Ames and Finnis, Ltd. (tiles); Dent and Hellyer, Ltd. (plumbing and sanitary work, sanitary ware and fittings, and heating apparatus); Waring, Withers and Chadwick (electric wiring, electric light fixtures and bells); Yannedis & Co. (window and door furniture); Sibley & Co. (wells and well-sinking).

Devonshire House, Piccadilly, W.

The general contractors were Holland & Hannen and Cubitts, Ltd., and among the sub-contractors and craftsmen engaged on the work were the following: T. Faldo & Co. (asphalt lining work); London Brick Co. (Flettons) (bricks); F. J. Barnes (carved stone); Bath and Portland Stone Firms, and F. J. Barnes (stone generally); Noel Rees, Mears & Co., and I. and H. Hilliard (concrete blocks); Redpath, Brown & Co. (steel work); Trussed Concrete Steel Co., Ltd. (fireproof floors); Art Pavements and Decorations, Ltd., and Van Straaten, Ltd. (tiles); Goslett & Co. (glazing and fittings); Matthew Hall & Co., and Holland & Hannen and Cubitts, Ltd. (plumbing and sanitary work); Doulton & Co., Ltd. (sanitary ware and fittings); Hollis Bros., Acme Flooring Co., and Art Pavements and Decorations, Ltd. (flooring, wood block, parquet, mosaic, marble and stone); Gas Light and Coke Co. (gasfitting); G. Jackson and Sons, G. J. Green, A. and S. Wheeler, and Clark and Fenn (plasterwork, fibrous or modelled); Holland & Hannen and Cubitts, Ltd. (special woodwork and doors, shopfitting); Garton and Thorne (ornamental balustrading and wrought-iron name signs); Roneo Ltd., and Holland & Hannen and Cubitts, Ltd. (art metalwork, special designs); Bagues, Ltd., and Italia House (electric light fixtures); Carter and Aynsley (door furniture); Morris Westminster Guild, Ltd. (gates, railings, handrails, balusters, etc.); Braby & Co., Ltd. (iron fire-escape);

Sankey and Sheldon (steel lockers); Francis & Co. (folding gates, shutters, etc.); Art Pavements and Decorations, Ltd. (mosaic decoration and marble work, not floors); Stuart's Granolithic Co., Ltd. (stair treads); Waygood-Otis, Ltd. (lifts and cranes); Richard Crittall & Co., Ltd. (heating and ventilating apparatus and boilers); Grierson, Ltd. (bells, electric or wire pull, telephones, and electric wiring); Benham and Sons, Ltd. (cooking and laundry machinery); Le Grand, Sutcliffe and Gell (wells and well-sinking); G. M. Sheppard (bruce oak floors).

A Motor-car Lift at Devonshire House.

The motor-car lift in one of the showrooms forms part of a very complete installation of lift service. It serves basement and ground floors, the normal position of lift platform when not in use being at basement level. To enable full advantage to be taken of the ground-floor area the lift shaft at this level is fitted with a movable floor, which is held in position by locking bolts. When it is desired to use the lift the platform ascends, raises the movable floor slightly, the locking bolts are withdrawn, and the platform actually carries this false floor in addition to the motor-car which it is desired to move.

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The Furnishing Trades' Organiser offers for open competition prizes for original designs for modern household furniture as specified below:—

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" B.	"	"	Drawing-room.
" C.	"	"	Sitting Hall.
" D.	"	"	Dining-room.

Prizes to selected designs in preliminary adjudication, 200 guineas.

Prizes to be awarded on judgment of completed furniture, which will be made by John Broadwood and Sons, Ltd., 300 guineas.

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Conditions and full particulars on application to the Editor, *The Furnishing Trades' Organiser*, Regent House, Kingsway, London, W.C.2.

All designs to be submitted not later than January 15, 1927.

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Recent Books.

The Pre-Hellenic Architecture of the Aegean.

The Origins of Architecture: II. Pre-Hellenic Architecture in the Aegean. By EDWARD BELL. London: George Bell and Sons, Ltd. Price 8s. 6d. net.

Books dealing with the history of art are broadly of three kinds—the comprehensive and fully illustrated treatise, the critical study, which is independent of illustration, and the compressed textbook. In the field of Aegean art, Perrot and Chipiez's "La Grèce Primitive," and Sir Arthur Evans's "Palace of Minos," vol. i, are examples of the first kind; "The Discoveries in Crete," by the late Ronald Burrows, is of the second kind, and the work at present under review of the third. The great advantage of these smaller books is that they may, if skilfully arranged, become a series of much value in which a certain continuity of thought is secured.

Mr. Bell has now produced the second volume of such a series—"The Origins of Architecture"—in which the first, third, and fourth have already appeared, dealing respectively with Egypt, Greece, and the Mesopotamian countries. It is certainly a series to be reckoned with; though it is perhaps impossible to avoid a certain sketchiness of method in volumes which do not run to more than 200-odd pages, the material is collected with comprehension and care, the facts are thoroughly sifted, and they are reliable to a remarkable extent.

Mr. Bell has certainly selected enormous fields of activity in all of his little volumes, and one can well understand that his greatest difficulty in the present case would be that of selection, particularly in the section devoted to Crete, which occupies about half of the volume. He has had the good fortune to secure material from Knossos, as yet unpublished, except in learned journals, but even so, it is impossible to speak with finality about many of the aspects of Minoan art until the second volume of Sir Arthur Evans's monumental work appears. This is particularly true of the structural and decorative aspects of Minoan buildings, which will constitute an important part of the unpublished material.

The arrangement of the first part of the book is strictly chronological, but a little unusual, as it brings in the first strata of Troy between the Early and Middle Minoan periods of Crete, and, carried to a logical conclusion, might with advantage have been extended to a consideration of the mainland return before the discussion of separate Cretan sites. The matter is admittedly difficult, but might, perhaps, be simplified if Troy were regarded rather as the phenomenal Anatolian site and not, strictly speaking, Aegean at all. That contemporary Troy had some affinities with the Minoan output goes without question, but its definite, crude brickwork and pronounced northern system of planning place it, structurally, in a different line of development.

To Perrot, with a Crete as yet undiscovered, there was obviously no cause for confusion; he naturally treated Troy first, then Tiryns, then Mycenæ. One does not wish to be carping, but this

dumping in of Troy near the beginning of the book is a little confusing, and though Mr. Bell is commendably clear in his facts about the different strata, the recurrence to Troy at some length in the 16th chapter tends to exaggerate its importance in a work dealing with the Aegean; perhaps a satisfactory arrangement would be a broad consideration of the two great streams of culture—the Anatolian and the Southern Aegean—followed in a consideration of sites, by Troy in relation to the mainland, then Crete, firstly by itself, and secondly, in its tendencies northwards; and, lastly, Tiryns and Mycenæ.

The material is rather advanced for the elementary student. There is such a lot of it dependent on detailed description that it is difficult to follow without previous knowledge of the subject; but the book is an important one in its way; it is a definite attempt and, on the whole, a very successful one, to get together the principal material relating to an extremely diversified and difficult geographical area in the late Stone and Bronze Ages. Mycenæ, rather naturally, gets considerable attention, as it has been so recently re-examined, and the importance of the whole output of Mycenæ can hardly be overestimated. Tiryns, on the other hand, gets rather too little attention, but the burden of Crete is admittedly a heavy one. Phylakopi (Melos) takes its proper place as a site of real importance. The "Summary"—the last chapter—is one of the most important of all, and many of the conclusions in it might well have been stated nearer the beginning.

The comparatively few misstatements are so unimportant to the general reader that they hardly need to be referred to in a review of this kind. There are, however, a few general matters which might be mentioned. (1) Reference has been made above to the Anatolian character of Troy. In justice to Mr. Bell it should be noted that he calls attention to this, though with uncertain voice, in a footnote to p. 143. That the northern type of megaron and propylæum, seen fully developed at Tiryns, can also be seen in germinal form at Troy, can be gathered from Mr. Bell's book; but the primary fact that this is now recognized by archaeologists as a primitive *Anatolian* type (though possibly with parallels in Crete) is so important that it should be stressed in every textbook. (2) Mr. Bell rather wisely avoids any dog-

matic statements about the date of the Lion Gate and the "Treasury of Atreus," at Mycenæ, but a general impression is left on the reader's mind that these great works belonged to a period subsequent to that in which Crete was at the plenitude of its artistic strength. On grounds of style, the writer has always found it impossible to believe this, and the latest evidence from the Cretan side seems to be tending in the same direction. One cannot say more than this at present, except to utter a general warning that the classification which has resulted from the admirable researches of the British school may not constitute the last word on Mycenæ. (3) Any second edition of the book should refer, on p. 85, to the important discoveries of reeded (or fluted) stone columns of the Third Dynasty at Sakkara. (4) The spans of Minoan roofs were almost certainly not so great anywhere as to necessitate elaborately jointed or gabled timber constructions (p. 128),



THE LION GATE, MYCENÆ.

From "Pre-Hellenic Architecture in the Aegean."

as there is no evidence of spans at Knossos that could not be covered with heavy timbers; on the other hand, there is direct evidence at the "Royal Villa" that such timbers were used, and in a position where they were hardly necessary. (5) With all respect to Prof. Dürm's and Mr. Bell's opinions, it is probable that the peculiarly Cretan form of decoration illustrated on p. 128 will be called the "triglyph" ornament, with very good reason; that the vertical and horizontal elements in this ornament had a structural origin in timber forms cannot be open to doubt.

The book is well illustrated by plans and a map. There is a useful table of approximate chronological data and an index which might be more complete. There is one palpable clerical error—the illustration of the megaron and belvedere at Hagia Triadha on p. 105 was taken from the *west* and not from the east.

THEODORE FYFE.

The History of Marylebone.

Wanderings in Marylebone. By E. BERESFORD CHANCELLOR, F.S.A. London: Dulau and Company, Ltd. Illustrated. Price 2s. 6d. net.

Fresh from his review of the changes in London during the Victorian period, and from his faithful sketch of Shotter Boys which accompanied the reproduction of that artist's views of London, Mr. Beresford Chancellor essays once more the task of guide and tells us in an attractive little pamphlet all that we may observe in Marylebone. As we read, we are impressed, as ever, with the skill and efficiency of the guide, and yet there comes to us also a feeling of how intangible a subject is this one of London topography. In the case of some old county town, or even of a forgotten village, the appeal made by its history is obvious and instant, for it has never lost the consciousness of being an entity, of having an individuality of its own. But how otherwise is it with London! The City itself, great as it is to-day, has an importance quite other than its historic rôle, and even when it affects to recall its past it forgets more than it remembers. And the villages, hamlets, common lands, and fields that have been absorbed into the unwieldy County of London—what consciousness is left of their original simplicity, and which one of us treading the streets to-day, or taxi-driven, realizes when he passes across an ancient boundary or a hallowed place?

Once they have been changed into members of the great organism of London, they know and care little of their origin, their growth, or even of their present function, and yet there is in each of them a story to tell, a history worth the unravelling. The cause of this lack of historic sense is not, perhaps, mere indifference; it is more probably the absence of coherence that comes from rapid changes which are not centred on old and familiar spots but are developments from a source in another part of the metropolis, decrees of alien and strange dictators of destiny. Such a difficulty in the way of interpretation should daunt the pluckiest of guides, but it is no deterrent to the enthusiasm of Mr. Chancellor. He has studied the new London of the eighteenth and nineteenth centuries with an explorer's diligence; he has dug into the past and mastered the changes, and through it all he does not lose one of those numberless threads that carry the significance, the relativity of every phase of his subject.

The area covered by the book before us is bounded on the north by Marylebone Road, on the west by Seymour Place, on the south by Oxford Street, and on the east by Regent Street. It covers the lay-out and development of Cavendish, Manchester, Portman, Montagu, and Bryanston Squares, and a few well-chosen engravings and photographs assist the reader to visualize the neighbourhood. It is true one misses a plan, especially one of the early plans described in the text, which would have been of the greatest help in following the author's description. But to those who dwell in Marylebone, and to visitors who have the time to acquaint themselves with the streets and houses, no such handicap will be felt, and the store of information will fall easily into its place.

The first chapter deals briefly, but lucidly, with the history of the manor of Tyburn, or Marylebone—in both of which names the author sees the derivative root of bourne or burn, the stream by which the district was known—and shows how this wild, rural district came to be owned in the eighteenth century by John Holles, Duke of Newcastle, then by his daughter, Countess

of Oxford and Mortimer, and again by the Cavendish-Bentinck family, through the second Duke of Portland's marriage with Lady Margaret Cavendish Harley, daughter and heiress of the second Earl of Oxford, in 1734.

Through the rectangular and dignified lay-out of squares and streets, whose names are all reminiscent of the families who owned and developed them, the original winding course of Marylebone Lane and High Street is preserved, and tells the visitor unmistakably that here is evidence of a country hamlet, long before the pretentious display of mansions came to be. It says something for the persistence of what was an unfrequented village, that its main street resisted the coercion of the surveyor's tee- and set-square, although its original churches, the one removed by licence of the Bishop of London in 1400, and the one that succeeded it, have both perished utterly.

Mr. Beresford Chancellor has given well-merited praise to the little Church of St. Peter's, Vere Street, which is so little known and is yet so beautiful a work of Philip Gibbs. One could wish that a view could have been included of a building so well worthy of study both within and without. And with Vere Street Chapel may be mentioned Stratford Place, built fifty years later, a charming court of houses, the architect of which is unknown, in spite of the familiar ascription to Robert Adam. The union of art, wealth, and fashion that made the greatness of Bath, made a like beauty and dignity in Marylebone, and for these qualities the connoisseur will visit its memorable squares as long as any vestiges remain.

WALTER H. GODFREY.

The Substance of Architecture.

The Substance of Architecture. By A. S. G. BUTLER. London: Constable & Co., Ltd. Price 12s. net.

Somewhere in his book Mr. Butler writes that there is a certain value in the analysis by an artist of his own mental processes while he is at work. And this is true. But it is also rarely found. Not often do we meet the mind which can create and can also examine the nature and substance of the act it is performing. The two types of mind, the creative and the analytic, are seldom combined. We architects are apt to do our work by instinct, by imitation, by whatever instrument the years have fashioned most apt to our hands. It is good, now and again, to be brought up against the question—What, after all, are we doing when we set about solving an architectural problem? Now and again, but not so often that we lose the vital impulse. It is possible to think and know too much about the mental processes, as it is possible to be so absolutely conscious of all the muscular motions which make up a stroke in golf that you are quite unable to hit the ball. But we must congratulate Mr. Butler on his attempt, at once courageous and modest, to make a little clearer the theory underlying architectural design.

This is not an easy book to read, and it moves a little clumsily at first among definitions. The essence of what he has to say lies in the view that architecture is the adjustment of two parallel problems (the satisfying of material requirements and of the desire for the appearance of beauty), and that this adjustment or fusion is a third and higher activity than the others, "more delicately technical than the parent two." In the course of his argument he gives some admirable accounts of his own personal reaction to such buildings as Palladio's Vicenza Loggia, a bay of York Minster, and the Bourse at La Rochelle. But he is surely shutting one of his eyes when he confines architecture, in its æsthetic aspect (to use a short-cut phrase), to an arrangement of lines. It is true that lines are the boundaries of surfaces, but most of us would probably feel that, in more cases than not, it is what is within the boundaries that is important. St. Paul's, as you pass under its sooty cliff in a bus, gives you a sense of mass, not of line. Inside the Pantheon your feeling is not the result of a half-conscious recognition of its plan shape and its sectional shape, but definitely and actually a feeling of space, of brooding, rich emptiness; to talk of lines only is to reduce the body of architecture to skeleton.

It is a sincere book, with no trace of the didactic, and not without some gleams of humour, among which we may, perhaps, place the index.

W. G. N.

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A LONDON DIARY (*continued*).

SATURDAY (<i>continued</i>)	FEBRUARY 26	A SECTIONAL TOUR	3 p.m.	BRITISH MUSEUM TOURS
		TOUR OF SEVERAL SECTIONS	3 p.m.	" "
		RODIN	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		MAIOLICA	3 p.m.	" "
		INDIAN SECTION: POTTERY	3 p.m.	" "
		DELLA ROBBIA	7 p.m.	" "
		JADE	7 p.m.	" "
MONDAY	FEBRUARY 28	ANCIENT SHIPS AND THEIR MODERN DESCENDANTS, BY C. DARYLL FORDE, B.A.	3.30 p.m.	HORNIMAN MUSEUM, FOREST HILL, S.E.
		NINETEENTH-CENTURY PORTRAIT-PAINTERS	3.15 p.m.	NATIONAL PORTRAIT GALLERY
		FRENCH PAINTING	11 a.m.	TATE GALLERY
		" "	12 noon.	" "
		DUTCH LANDSCAPE AND GENRE	11 a.m.	NATIONAL GALLERY
		" "	12 noon.	" "
		HISTORICAL PAINTING	3 p.m.	WALLACE COLLECTION
		ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	12 noon.	BRITISH MUSEUM TOURS
		HITTITE AND HEBREW COLLECTIONS	12 noon.	" "
		BETWEEN THE OLD TESTAMENT AND THE NEW	3 p.m.	" "
		GREEK SCULPTURE—IV	3 p.m.	" "
		(A) BAYEUX TAPESTRY—I	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		(B) COREAN POTTERY	12 noon.	" "
		(A) BAYEUX TAPESTRY—II	3 p.m.	" "
		(B) MAIOLICA	3 p.m.	" "
		ORGANIZATION AND COST OF THE BUILDING INDUSTRY IN AMERICA, BY HARVEY CORBETT	8 p.m.	R.I.B.A., 9 CONDUIT STREET, W.

Tallis's London Street Views.

It is with much regret we find it impossible to include Mr. Beresford Chancellor's article on Leadenhall Street (No. XXXIII in the Series) in the February issue of THE ARCHITECTURAL REVIEW. The article will definitely appear in the March number.

The Royal Society of Arts.

The fourth Annual Competition of Industrial Designs will take place in June 1927. It will be open to two classes—(a) All British subjects (with certain specified limitations as to age in some subsections), and (b) British students in British Schools of Art and kindred Institutions. Entries can only be received from individual designers, not from firms. The subjects of competition will be the same for both classes of candidates, but in considering the work the judges will bear in mind to which

class the competitors belong. The competition will be divided under the following heads:—

- (1) Architectural Decoration. (Mr. A. W. Martyn offers a second prize of £25 for a design for wrought-iron gates. The design winning the second prize shall become the property of Mr. A. W. Martyn.)
- (2) Textiles.
- (3) Furniture.
- (4) Book Production.
- (5) Pottery and Glass.
- (6) Miscellaneous.

All designs submitted must be original. Designs for which prizes are not awarded may be "Highly Commended" or "Commended" at the discretion of the judges, and certificates will be awarded accordingly.

An entrance fee of five shillings will be charged to each candidate for each section in which he may enter. The amount of



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HIS number of "The Architectural Review" contains a description and many interesting photographs of the above finely-designed work. An illustration of the Grand Staircase is given herewith.

The staircase steps, curbs, strings and flooring are in Tavernelle Blanc marble, the flooring being inlaid with bands of Fleur de Pêche. The steps and paving to Loggia are in White Echaillon marble.

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HE illustration shows part of a fine modern example of polished granite work, applied to shop-front purposes.

The material used is dark green Swede granite, and it will be noticed how well and unobtrusively this beautiful, quiet-toned material takes its place in the general scheme.

That the combination of polished granite shop-fronts with Portland stone façades may be entirely successful is here conclusively shown. The actual job is well worthy of the attention of Architects.

A practical point, and one that should be more widely appreciated, is the ease with which polished granite may be kept in perfect "spick and span" condition. Mud splashes, the bane of dainty shop-fronts in City streets, may be instantly and easily removed from polished granite. Moreover, there is no upkeep cost.

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the entrance fee is to be forwarded with the entry form. There is no limitation with regard to the number of designs a competitor may submit in any section, and the entrance fee of five shillings per section covers the whole of the entries for that section.

The plans and particulars required by competitors in certain of the subsections are now ready, and can be obtained on application to the Secretary, Royal Society of Arts.

A *Bureau of Information* is now open at the Royal Society of Arts, at which are kept the names and addresses of exhibitors who desire to obtain employment as designers. These lists are at the service of manufacturers in search of designers.

Victoria and Albert Museum.

The Victoria and Albert Museum has just acquired from the Abbey of Heiligenkreuz, in Austria, a circular relief in the rare green porphyry quarried near Sparta, representing the Virgin in prayer, which is of the highest importance for the history of art. Apart from its great beauty, it is almost the only Byzantine carving in any material that can be dated with complete certainty; round the edge is an inscription in Greek invoking the help of the Mother of God for Nicephorus Botaniates, Emperor at Constantinople from A.D. 1078 to 1081.

The relief, though comparatively few people can have seen it hitherto, is already known to students of Byzantine art, and has more than once been described, but as a rule with inaccurate references and always with very inadequate reproductions. Nothing is known of its early history, but an engraving of it was published in 1661 by Chiflet, when it was at Lyons in the collection of the famous antiquary Gaspard de Monconys, Seigneur de Liergues, from whom the Archduke Leopold-William, of Austria, desired to purchase it. After disappearing from view until the middle of the nineteenth century it was then rediscovered in the monastery of Heiligenkreuz. It is most fortunate that this relief, one of the most important portable examples of Byzantine art in existence, should have been secured for an English museum, where it will at once take its place among the greatest treasures of its school and period.

Schemes of the Worshipful Company of Goldsmiths for Improvement of Design in Silverwork.

The competition in connection with designs for the Ascot Cups has now been concluded, and the following awards have been made by the Company's judges.

Paul Cooper of Betsom's Hill, Westerham, Kent. For a model and design for the Ascot Gold Cup, £100.

Edward Spencer of the Artificers' Guild, Conduit Street, London, W. For a model for the King's Gold Vase, £100.

George Hart of the Campden Guild, Campden, Gloucestershire. For a design for the Royal Hunt Cup, £100.

These designs and models have been submitted for consideration for the Ascot Gold Cup, the King's Gold Vase, and the Royal Hunt Cup of 1927.

The following additional awards were made by the Company's judges for designs and models submitted:

H. Minns, Willow Studio, 54 Willow Road, Hampstead, £30.

Bernard Cuzner, 342 Selly Oak Road, King's Norton, Birmingham, £25.

M. C. Oliver, 13 Hampstead Gardens, London, N.W.11, £25.

E. R. Bevan, Elgin Studio, Trafalgar Sq., London, S.W.3, £20.

The remainder of the sum offered for prizes and awards was expended in payments to the selected competitors for modelling expenses.

Obituary.

We regret to announce the death of Mr. Delissa Joseph, F.R.I.B.A., who died on January 10 last. His works include blocks of flats, two hotels, factories, many blocks of general offices, banks and insurance offices in the City, showrooms and shops in Oxford Street and Tottenham Court Road. He also designed the superstructures of many of the Central London Tube stations, and, as a member of the Jewish community, had been entrusted with the design of several synagogues in London and elsewhere.

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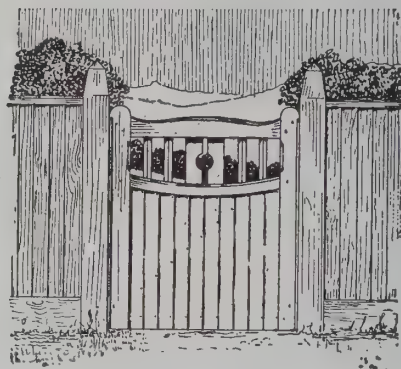
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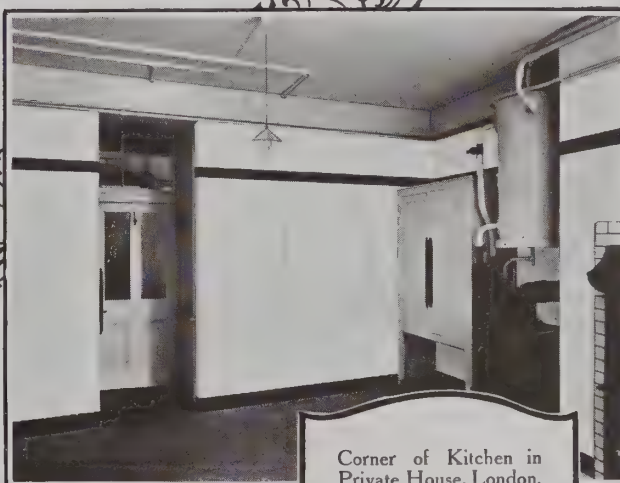
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The Egyptian Legation, South Audley Street, London, W.1.

Alterations and Additions designed by Fernand Billerey.

The consulting engineers were: Electrical, Lucas and Pyke; sanitary and heating, London Sanitary Protection Association. The general contractors were: Holland & Hannen and Cubitts, and the following firms were among the sub-contractors: Greenham, Ltd. (demolition and excavation); Val de Travers Asphalte Paving Co., Ltd. (asphalt); Fevre et Cie (stone on main stairs, landings, and terrace pavings); Redpath, Brown & Co. (structural steel); Bryon & Co. (tiles, composition flooring, marble); Stirling and Johnson, Ltd. (slates); T. and W. Ide, Ltd. (glass); Mellowes & Co., Ltd. (patent glazing); J. F. Ebner (parquet flooring); Briffault Range Co. (cooking stoves); Hartley and Sugden, Ltd. (hot water); Osler and Faraday, Ltd. (electric light fixtures throughout); Doulton & Co., Ltd. (sanitary fittings); A. Jones Lock Co., Ltd. (door and window furniture); Chubb and Sons Lock and Safe Co. (strong-room door); Haywards, Ltd. (iron staircases); Clark and Fenn, Ltd. (plaster); Gilbert Seale and Sons (modelling, stone-carving, fibrous plaster, and French stucco); Waring and Gillow (fibrous plaster; decoration and furniture, ground and first floors); Bagues, Ltd. (metalwork on main stairs); W. B. Reynolds, Ltd. (terrace railings and lift enclosure); Fenning & Co. (stonework and marble); Maple & Co., Ltd. (furniture and decorations); Waygood-Otis, Ltd. (lifts); Holland & Hannen and Cubitts, Ltd. (central heating, gas fitting, electric wiring and heating, plumbing, bells and joinery, and decorations); Cement Marketing Co. (cement); National Radiator Co., Ltd. (Ideal Britannic boiler and Ideal Classic

radiators); General Electric Co. (cornice lighting and fittings); J. A. King & Co. (concrete slabs and pavement lights); Walter Carson and Sons, Ltd. (paints); Hartley and Sugden (hot-water boilers).

Bowling Green, Milborne Port, Somerset.

Designed by E. Guy Dawber, P.R.I.B.A.

The builders were Messrs. Pittard and Langport. The ornamental plasterwork was carried out by Mr. G. P. Bankart, and the hot-water heating and sanitation by Messrs. Dent and Hellyer.

The Gas Light & Coke Company.

We regret that the name of Messrs. Bainbridge Reynolds, Ltd., was omitted from the list of contractors for the Gas Light and Coke Company's premises at Church Street, Kensington, published in the December issue of the REVIEW. This firm were responsible for the counter grille, wrought-iron railings of the balconies, and special gas fittings, brackets, etc., made to the design and under the supervision of Mr. Walter Tapper, A.R.A.

New Showrooms in Regent Street.

We are informed by Messrs. Parker, Winder, and Achurch, Ltd., that they have recently opened extensive showrooms at 4 Great Marlborough Street, Regent Street, London, W.1, which contain a unique collection of period fireplaces. Space has also been allotted for sanitary appliances and an additional showroom for high-class door and window fittings. Their fencing department exhibit ranges of their various types of "Empire" wire and chestnut fencing. They invite a visit from members of the architectural profession, building contractors, and anyone interested.



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The "Tricity" Restaurant, Strand.

Designed by Imrie and Angell.

The new "Tricity" Restaurant, at the top of Savoy Street in the Strand, was opened recently, and is the natural outcome of an electric restaurant which has been conducted as "The Tricity House" in Oxford Street for the past fourteen years.

These enterprises are bound up with the history of the British Electric Transformer Co., of Hayes, an engineering firm well known for development work in electric cooking, which has in this country been so largely promoted by the early work of Mr. A. F. Berry and the many "Tricity" inventions and products for using electric power in the home emanating from his firm.

Electricity is provided by the Metropolitan Electric Supply Co. and used for all purposes of lighting, heating, cookery, ventilation, and refrigeration.

The electrical requirements of the restaurant are extensive and provided by the supply company in high tension form, conversion to low tension being carried out in the basement by the "Berry" transformers manufactured by the British Electric Transformer Co. The electrical installation and wiring are carried out in the most modern system, in accordance with the regulations of the Institution of Electrical Engineers; lighting is effected by specially designed fittings and by "Sun Ray" electric lamps; heating is by "Tricity" Sun Ray lamps; refrigeration is also electrical, that power being employed to make ice, preserve foods, and give the chef, with electric heating appliances, a complete control of temperature range for any purpose.

The Stark Department.

Messrs. Stark Bros., Ltd., of 1 Church Street, Kensington, W.8, is to be transferred to a special department (The Stark Dept.) of Messrs. Peter Jones, Ltd., Sloane Square, as from February 1. The business will be conducted on exactly similar lines as hitherto, except that there will be greater facilities for experimenting with new ideas and for holding stock. Mr. J. Dugald Stark will continue to act as designer, and clients will receive his personal attention, as heretofore.

An Announcement.

Messrs. Heal and Son, Ltd., of 195-198 Tottenham Court Road, London, W.1, advise us that they have been appointed makers of beds and bedding to H.M. the King.

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An interim dividend on the ordinary shares at the rate of 10 per cent. per annum (5 per cent. actual), less tax, on account of the six months ended October 31 last, has been declared.

The Master Carvers' Dinner

At the Master Carvers' dinner held in January last, the President, Mr. W. Aumonier, in welcoming the guests, made special reference to the Craftsman's Portfolio in THE ARCHITECTURAL REVIEW. The Supplement he described as one of the greatest events that had taken place in English journalism from the point of view of the craftsman. And he pointed out that until THE ARCHITECTURAL REVIEW and THE ARCHITECTS' JOURNAL had changed the custom, artists engaged on the decoration of the outside and inside of a building had usually been referred to by other papers in the same sentence with the drain-layers and heating engineers. The dinner was held at the Connaught Rooms, and among the guests present were: Arthur J. Davis, Esq., F.R.I.B.A.; T. S. Tait, Esq., F.R.I.B.A.; H. Wigglesworth, Esq., F.R.I.B.A.; W. Tapper, Esq., A.R.A., F.R.I.B.A.; C. St. Leger, Esq., A.R.I.B.A.; Hugh Macintosh, Esq., F.R.I.B.A.; Basil Oliver, Esq., F.R.I.B.A.; R. Scott Cockrill, Esq., A.R.I.B.A.; Ralph Knott, Esq., F.R.I.B.A.; C. A. Voysey, Esq., Past Master, A.W.G.; Christian Barman, Esq., *The Architects' Journal*; J. Stooke-Vaughan, Esq.; A. J. Oakley, Esq., R.B.S., Esq.; H. E. Taylor, Esq.; Arthur Cohen, Esq.; H. W. Keeble, Esq.; E. J. Brown, Esq.; Messrs. Elliott, Hubert and Bernard; G. H. Punchard, Esq.; and James Boyce, Esq.

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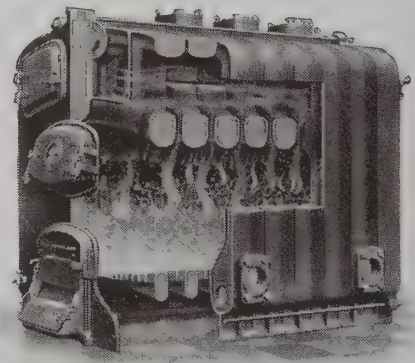
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Recent Books.

The Survey of London.

Survey of London. Volume X. St. Margaret, Westminster (Part I). Published for the London County Council by B. T. Batsford, Ltd. Price £2 2s. net.

This, the latest contribution to the invaluable survey of London series, contains a detailed account of that portion of the parish of St. Margaret, Westminster, in which are situated the buildings forming Parliament Street, Great George Street, Old Queen Street and Queen Anne's Gate. It is almost superfluous to say that the letterpress is written with the accuracy and research which we are accustomed to look for in these publications; while the mass of illustrative matter, including plans, reproductions of old drawings and engravings, and photographs of existing landmarks, is singularly complete and attractive.

In earlier volumes of the Survey of London, the lists of past occupants of the various houses dealt with, are not, as a rule, carried beyond the year 1800; here, however, they have been brought down to 1848, and in some cases even later, a very wise and valuable innovation.

There is perhaps no part of the West-end of London which has passed through so many drastic changes in the matter of street alignment, as has this particular portion of Westminster. Parliament Street, from being the narrow connecting link between Parliament Square and Whitehall, has been broadened out in order to form an adequate continuation of the latter thoroughfare; Parliament Square itself has long since been evolved out of a collocation of houses between which ran exiguous and, in some instances, squalid byways; Great George Street has passed from its earlier condition of large houses occupied by private people, into a thoroughfare running between Government offices and the sumptuous homes of learned societies, with one or two of its original structures desperately clinging on to existence. Rebuilding has, indeed, in this area, altered much; and yet, happily, no little of the distinctive character of an earlier and more moderate day (architecturally speaking) survives; and in Queen Anne's Gate, once the Queen Anne's Square and Park Street of many notable memories, and in Old Queen Street, there remains that aura of the Augustan age which we can still point out with pride to those painfully seeking evidences of an elusive past in a rebuilt London.

Some of the Survey of London volumes have been concerned with portions of the city which are little known to the man in the street, to use a euphemism which embraces most of us, under certain conditions at any rate; here, however, a section of the vast entity is dealt with which is familiar to almost everyone, and for this reason this particular volume will appeal even to those whose tastes are not necessarily antiquarian or topographical—for we all like to read of things which are known to us, even when recognizing that it is more educationally beneficial to study those which are not.

Here the most important of the houses in the streets dealt with are discussed in all their bearings: their architectural features; their notable inhabitants in the past, in which direction the rate books have been carefully searched; even the present condition of their fabrics. Nor is this all; their original sites and the sites of the streets which interpenetrate them are traced and discussed; the dates of the formation of the thoroughfares definitely established (in which connection, as I suggested to the London County Council some time ago, how valuable and interesting it would be to place such dates below the name plates of the various streets); and, indeed, nothing seems to have been neglected by which the romance dormant in every part of London, and is here specially present, is made patent to those who care to read of it.

All this is illustrated by a series of most attractive pictures, not only of the general appearance of the streets and houses in the past and as they are now, but of special features: beautiful ceilings, mantelpieces, doorways, and such decorative objects as are characteristic of the period of Anne and the earlier Georges. From even a casual glance at these pages, many hitherto unknown or forgotten facts emerge. Who, for instance, could tell where the chapel in Queen Anne's Gate was situated? Who remembers that James Mill lived at what is now 40 Queen Anne's Gate, but

was formerly 1 Queen Square? Or that Charles Buller, who bulks so largely in diaries and letters of his period, once occupied Queen Anne's Lodge, the low white house where Sir James Knowles of the Nineteenth Century lived in our day, which nestles beneath the over-towering hideousness of Queen Anne's Mansions?

The editors and compilers of this bulky volume set out to give us a complete historical and architectural account of this fascinating area; and they have succeeded in opening up for us some further pages of London's unending romance.

E. BERESFORD CHANCELLOR.

The History of Kilkhampton.

A History of the Parish and Church of Kilkhampton. By the Rev. RODERICK DEW. Wells, Gardner, Darton & Co. Price 7s. 6d.

In describing the road from Bude to Bideford, Karl Baedeker, in his *Great Britain*, says: "About 3½ M. beyond Stratton we reach Kilkhampton (*Inn*), with a partly Norman, partly Perp. *Church, containing some fine carved benches."

This does not sound particularly exciting, but the reader who knows his Baedeker realizes that that author is not in the habit of throwing bouquets or asterisks about indiscriminately, and if he is staying at Bude will doubtless decide to do the 1½ m. to Stratton and the 3½ m. to Kilkhampton, there to get mental refreshment at the *Church, and, perhaps, another kind at the (*Inn*).

The Reverend Roderick Dew has, of course, a much more detailed account to give us of the parish which he has studied and learned to love in the past eighteen years, during which time he has been rector, and if his book would not induce a reader to make a long pilgrimage, it would decidedly persuade him to travel that extra five miles if he happened to be at Bude. He tells us about his church and its fine carved benches, and he also tells us about the parish, the advowson, the rectors, the old houses and families, the church lands, and of some of the changes which have come over social customs in the district with the passing of time.

In fact, the rector tells us not only about Kilkhampton, but about England, for is not our country largely composed of many Kilkhamptons? Some, perhaps, with an even nobler church, some it may be with even finer bench ends, but all with their houses great and small, their families noble and simple, their histories made up of tragedies, comedies, great deeds, and the steady carrying out of common tasks.

We may read in this history of Kilkhampton of Richard Grenville and the *Revenge*, and in it we may also read of Digory Docke, and remember that while Sir Richard's name stands out vividly in our annals, Digory and his fellows have also done their share.

So even if Mr. Dew does not persuade us to visit his Kilkhampton, his book will have served a no less useful purpose if it encourages us to follow his example, to some extent at least. For if it is by no means necessary for each of us to produce a book on the subject, it would be a good thing if more of us knew rather more than we do of the neighbourhoods in which we live.

A History of the Parish and Church of Kilkhampton contains a number of interesting illustrations, but should it reach a second edition, as, indeed, the present writer hopes will be the case, will the rector please arrange for the insertion of a plan of the church, a plan of the village, and a map of the district?

W. S. PURCHON.

The Arts in the Making.

A Short History of Art from Pre-historic Times to the Present Day. Translated from the French of André S. Blum; edited and enlarged by R. R. TATLOCK. London: B. T. Batsford, Ltd. 8vo, pp. xvi + 292 + illus. 337. Price 21s. net.

The desire of a great number of French people for some general knowledge of the arts during the centuries is well met in this comprehensive volume. Its scope is not quite accurately stated in its title, however, for Eastern art after the classical periods is not dealt with. To omit India, China, and Japan, not to mention other great art-producing countries might, to the unthinking,

suggest the idea that they were negligible when, in point of fact, they are at least of equal importance.

The first hundred pages give an admirable conspectus of the arts of antiquity and the Middle Ages; their origins, developments, triumphs, and decay. The next hundred deal with the crowded scene of the Renaissance and the last with the arts down to the latest experiments. This final section tends to become perfunctory, and the last two chapters dealing with nineteenth- and twentieth-century productions, both in Europe and the United States, are too slight for the intrinsic merit of the material.

This section is not treated with the same firm touch as the earlier, and it takes a very narrow view of the subject so far as opinion is concerned, and regarded as history it is negligible. With this exception the chief value of the book lies in its clear statement of acknowledged opinion and facts. It is derived, not from original research, but from printed matter which has faced the criticism of the ages. This is useful in a work destined for the general reader, and it is regrettable that the standard is not maintained to the end. Where new paths have been trodden much has been overlooked and more overstated.

Within its limits this history conveys a good idea of the development of the antique and European art through the ages, and its most admirable quality is its unexpressed insistence of the cohesion of the arts. As a principle it does not separate architecture from sculpture, and the other forms, but views the whole splendid pageant of buildings, plastic and glyptic work, painting, glass, metalwork, pottery, mosaic, and miniature as a series of allied phenomena. This is a most useful corrective of the unfortunate prevalent notion that the painting or the sculpture or the architecture of the periods are isolated and unrelated exhibitions of individual prowess. On this account alone the book is very welcome, and the illustrations which are plentiful and beautifully produced support this attitude. Useful as this short history has been found in France, it will be much more useful in English-speaking countries where the necessity of some knowledge of art history is less realized.

KINETON PARKES.

Masters of Modern Etching.

Masters of Modern Etching. No. 12. By F. L. GRIGGS, A.R.A., R.E. Introduction by MALCOLM C. SALAMAN. London: The Studio. Price 5s. net.

Of the host of etchers of so-called architecture we can count on the fingers of a single hand those of our countrymen whose prints satisfy both discerning print-collector and exacting architect. Many "suggest" architecture impossible to construct; countless others draw with the spiritless precision of the draughtsman's office, concerned only with construction. In a class apart stand Cameron, Bone, Rushbury, Walcot, and Griggs. These men love and understand architecture, treat a building as human, know its anatomy, read its face, portray its character. Yet, from any of their drawings could a builder work.

Cameron, Bone, and Rushbury are objective; Walcot and Griggs subjective.

Griggs, I believe, has never practised as architect, but not from lack of knowledge, especially of English Gothic. From a rich store of material, in notebook and memory, slowly, he re-creates on paper and plate, not impossible castles in Spain, but possible towns and farms in vanished England.

Superb craftsman, sparing neither pains nor time, each of his few plates has a completeness, a rightness, deeply satisfying. Fortunate is he who can possess proofs from some of these plates. They are good to live with because they will live long after much work in the print-sellers' windows of to-day which attracts the eye by its "cleverness."

The twelve full-page illustrations for which this book will be prized are splendid reproductions. My regret is English publishers do not follow more often the example of the Continent and produce works like this as portfolios, not books, so that plates could be extracted, framed, and enjoyed without destruction of the whole.

The letterpress is superfluous, not technical enough for student, detailed enough for collector, biographical enough for the general reader. Surely wordy descriptions of the subject-matter

of pictures is a form of art "criticism" long outgrown? Good pictures speak for and describe themselves.

The horizontal *format* is unfortunate, especially as more than half of the plates are vertical, and the book must be turned to study them. This *format* makes an awkwardly proportioned page, the printed surface, whatever the margins, being too nearly a square for typographical arrangement pleasing to the eye.

HESKETH HUBBARD.

The Cathedral of Santiago de Compostela.

The Early Architectural History of the Cathedral of Santiago de Compostela. By KENNETH JOHN CONANT. Cambridge Mass., Harvard University Press, 1926; London: Humphrey Milford, Oxford University Press. pp. xii + 65 with plan and eight plates; illustrated. Price £1 1s. net.

In the study of Spanish medieval art and architecture American scholars have been much to the fore in recent years. The lead given by George Street, now sixty years ago, is at length being followed—but not by his own countrymen. In America, however, Mr. Kingsley Porter, Miss Goddard King, Mr. De Wald, and others, have recently been producing valuable studies. To these Mr. Conant has now made a notable addition. In his interesting study of Santiago Cathedral the most valuable features are his reconstructions, in elevation and section, of the church as it appeared in the Middle Ages, and his complete plan of the building in its present state with the adjacent cloister and archiepiscopal palace. The historical matter in the text is based mainly on López Ferreiro's elaborate *Historia*, but the architectural evidence is found, where it should be, in the stones themselves, and assuredly Mr. Conant knows how to look and how to interpret.

The more interesting facts disclosed about the construction of the existing church are, first, a "marked change" in the design of the apse triforium, evidently due to an interruption in building at the time of the expulsion of Bishop Peláez from the see in 1088. The fact that Peláez was succeeded in 1100 by the powerful Francophile bishop, Gelmírez, who thereafter presided over the works for many years, has important bearing on the question of the derivation of the plan and style. Secondly, it appears that the medieval cathedral, elaborately fortified, formed a centre of defence for the city, and if need be, against it. In this it was like other Spanish churches, the use of which for purposes of defence (not always against the Moors) had marked results on the style of Spanish building.

On the vexed question of origins, both of the ninth- and eleventh-century cathedrals, Mr. Conant is necessarily cautious. He suggests analogies between the church of Alfonso III and Santa Cristina de Lena in Asturias; and he thinks that there is a strong case for believing S. Martial of Limoges to have been the prototype of the pilgrimage church plan. The book is well illustrated, and the notes good (except the Latin of the quotation on p. 9); but there is a surprising paucity of reference to the opinions of Street and of Lampérez. The work of the former is still of interest; the latter's surely indispensable.

J. R. H. WEAVER.

Books of the Month.

LIFE IN REGENCY AND EARLY VICTORIAN TIMES.

By E. BERESFORD CHANCELLOR, M.A. London: B. T. Batsford, Ltd. Price 25s. net.

AN OUTLINE HISTORY OF ARCHITECTURE OF THE BRITISH ISLES. By P. L. DICKINSON. London: Jonathan Cape. Price 15s. net.

WORMS IN FURNITURE AND STRUCTURAL TIMBER. By JOHN GIRDWOOD. London: Humphrey Milford. Price 12s. 6d. net.

SHOP FITTINGS AND DISPLAY. By A. EDWARD HAMMOND. London: Sir Isaac Pitman & Sons, Ltd. Price 5s. net.

EVERYDAY LIFE IN THE OLD STONE AGE. By MARJORIE AND C. H. B. QUENNEL. London: B. T. Batsford, Ltd. Price 5s. net.

GEORGIAN NORWICH—ITS BUILDERS. By STANLEY J. WEARING. Norwich: Jarrold & Sons, Ltd. Price 5s. net.

DEUX INVENTAIRES DE LA MAISON D'ORLEANS (1389 ET 1408). By F. M. GRAVES. Paris: Librairie Ancienne Honore Champion.

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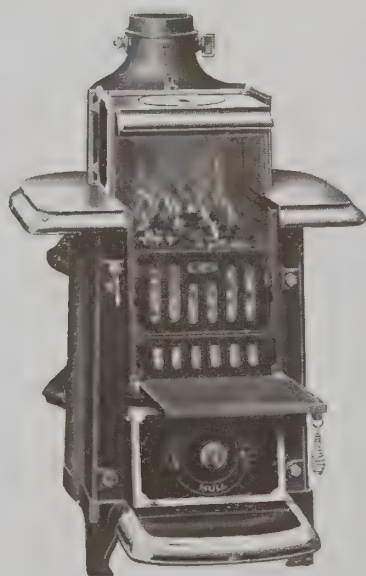
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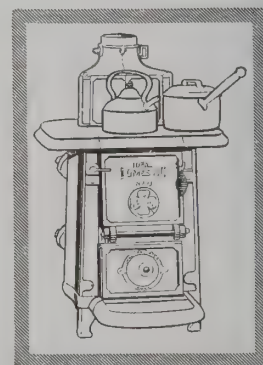
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		A LONDON DIARY (continued).			
TUESDAY (continued)	MARCH 29	RUBENS. Admission 6d.	3 p.m.	WALLACE COLLECTION	
	GENERAL VISIT. Admission 6d.	3.15 p.m.	TATE GALLERY, MILLBANK		
	TAPESTRIES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS		
	PRECIOUS STONES	3 p.m.	NATIONAL GALLERY		
	FIFTEENTH-CENTURY FLEMISH ART	11 a.m.	CENTRAL Y.M.C.A., TOTTENHAM COURT ROAD, W.I		
		WANDERINGS IN THE WESTERN ISLE OF SCOTLAND. BY D. P. THOMSON, M.A.	12 noon.		
		Non-members 1s.	8 p.m.		
WEDNESDAY	MARCH 30	ANGLO-SAXON PERIOD	12 noon.	BRITISH MUSEUM TOURS	
	LIFE AND ARTS OF THE DARK RACES	12 noon.			
	GREEK SCULPTURE—IV (EPHESUS, ETC.)	3 p.m.			
	A SELECTED SUBJECT	3 p.m.			
	HOGARTH—MADDOX BROWN. Admission 6d.	3.15 p.m.	TATE GALLERY, MILLBANK		
	MAIOLICA	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS		
	ARCHITECTURE—II	3 p.m.			
	INDIAN SECTION: METALWORK	3 p.m.			
	SONGS AND TALES. BY CEDAR PAUL (Member of the Faculty of Arts). From the	8.30 p.m.	THE NEW CHENIL GALLERIES		
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	THE SWISS ALPS—PAINTINGS BY PAUL GRAND D'HAUTEVILLE	10-5	WALKER'S GALLERIES, 118 NEW BOND STREET, W.I		
	SPANISH ART	11 a.m.	NATIONAL GALLERY		
		12 noon.			
	THURSDAY	MARCH 31	HOW THE BIBLE CAME DOWN TO US	12 noon.	BRITISH MUSEUM TOURS
ARTS AND CUSTOMS OF ANCIENT EGYPT—II		12 noon.			
LIFE AND ARTS OF THE MIDDLE AGES		3 p.m.			
MONUMENTS OF EGYPT—III		3 p.m.			
TITIAN AND GAINSBOROUGH		3 p.m.	WALLACE COLLECTION		
BLAKE—ROSSETTI		3.15 p.m.	TATE GALLERY, MILLBANK		
EUROPEAN POTTERY		12 noon.	VICTORIA AND ALBERT MUSEUM TOURS		
ENGLISH PORCELAIN—II		3 p.m.			
MICHELANGELO		7 p.m.			
ENGLISH PRIMITIVES		7 p.m.			
GENERAL TOUR	11 a.m.	NATIONAL GALLERY			
		12 noon.			

To the Editor of THE ARCHITECTURAL REVIEW.

The cast-iron doors to the Chattri (*Chattri* is Hindu for a tomb or mausoleum, and is not a town as the description under the illustration conveys) were carried out some fifteen or sixteen years ago for my friend, Mr. Bernard Triggs, of Rutlam, Central India, during the time I was senior partner of the Bromsgrove Guild.

These flowers were greatly esteemed by the flower-loving races which came down from Cashmere, and, indeed, have always been beloved by the nations of the East. The dagger with which the first Rajah of Rutlam killed the mad elephant in the streets of Delhi was damascened with a pattern of this description, viz. the iris, and no doubt this, together with his determination to do some brave and reckless deed after the rejection of his appeal

(Continued on p. lxvi.)

G. N.

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to the Emperor, inspired him with courage to attack the fearsome beast which was causing great destruction to life.

The serpent—the door-handle to the *Chattri* is also a symbol of guardianship of the tomb—is the symbol of immortality. The Egyptians believed that the serpent destroyed other animals by breathing on them—thus the Divine power to kill and to resurrect. Probably it would be correct to call the serpent used in this way the symbol of protection and an emblem of the resurrection.

Mr. Arthur Davis, of Messrs. Mewes & Davis, at the Stone Carvers' function recently, advocated the use of the symbolism of heraldry on buildings as a method of finding some solid justification for the use of ornament on a building. I would venture to suggest that we should rather go back to the reasons which developed heraldry than to heraldry itself for our justification for ornament. For heraldry was only a part of the whole in those days when ornament fulfilled not only an æsthetic purpose in the building, but was a language which interpreted the thoughts of people who had something to say to people who were taught to seek their literature, their poems, and their romances in imperishable materials.

WALTER GILBERT.

62 Weaman Street, Birmingham.

February, 1927.

MODERN FURNITURE DESIGNS COMPETITION.

The following awards in the preliminary part of the above competition have been made by the Assessors:—

Section A. Designs for the Complete Furniture for a Double Bedroom:

Prizes of 25 guineas each to "Triangle," Thomas S. Tait, Esq., F.R.I.B.A. "Michael Dawn," L. Scott-Cooper, Esq. "Renyats," Albert Stayner, Esq. "Arts Décoratifs," Joseph Emberton, Esq., A.R.I.B.A.

Section D. Designs for the Complete Furniture for a Dining-room:

Prizes of 25 guineas each to "Gorenflot" A. Leslie Osborne, Esq. "Michael Dawn," L. Scott-Cooper, Esq.

TRADE AND CRAFT.

Six Banks for Lloyds Bank.

High Street, Stratford, E.: The general contractors were J. E. White, and among the artists, craftsmen, and sub-contractors engaged on the work were the following: J. Armitage (carving in wood and stone to doorways); Henry Hope and Sons, Ltd. (central heating); Geo. Jennings, Ltd. (sanitary fittings); Carter & Co. (tiling); Green and Vardy, Ltd. (bank fittings).

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Whitechapel: General contractors, Walter Lawrence and Son, Ltd. Fenning & Co. (Portland stone with granite base); Carter & Co., and Art Pavements and Decorations, Ltd. (wall and floor tiles); Ames and Finnis (Italian roofing tiles); O'Brien, Thomas & Co., Ltd. (stoves, grates, mantels); Geo. Jennings, Ltd. (sanitary ware and fittings); Leyland and Birmingham Rubber Co. (rubber flooring); Carter & Co. (mosaic, marble, and stone flooring); Tyler and Freeman (electric wiring); Art Pavements and Decorations, Ltd. (mosaic decoration and marble work, and stair treads); Marryat and Scott (lifts and cranes); G. N. Haden and Son (heating and ventilating and heating apparatus); S. Haskins and Sons (bank fittings); Art Metal Construction Co., Ltd. (fireproof shutters); Birmingham Guild, Ltd. (title lettering).

Bourne End, Bucks: General contractors, Cox and Son. Cashmore Art Workers (cast lead); Carter & Co. (patent flooring); Henry Hope and Sons, Ltd. (central heating); Geo. Jennings, Ltd. (sanitary fittings); A. E. Davis (door furniture); Birmingham Guild, Ltd. (metalwork).

Edgware: General contractors, Holliday and Greenwood, Ltd. A. H. Wilkinson (stone carving); Aumonier and Son (modelled arms); Leyland and Birmingham Rubber Co., Ltd. (rubber

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THE ARCHITECTURAL REVIEW.

flooring); Henry Hope and Sons, Ltd. (central heating); Geo. Jennings, Ltd. (sanitary fittings); Holliday and Greenwood, Ltd. (bank fittings); Birmingham Guild, Ltd. (title lettering).

Wantage: The general contractors were G. Lewis and Bro. Stuart's Granolithic Co. (granolithic staircase); H. Hope and Sons, Ltd. (central heating and casements); G. Hawkes and Sons (electric wiring); G. Jennings, Ltd. (sanitary fittings); Carter & Co. (tiling); G. Johnson, Ltd. (lifts); Birmingham Guild, Ltd. (signs).

The Stockport War Memorial.

The general contractors were Daniel Eadie & Co., Ltd., and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Gilbert Ledward (sculpture); Earp, Hobbs and Miller (architectural carving); Daniel Eadie & Co. (fireproof construction, slates, excavation, foundations, damp-course, asphalt, plumbing, plaster, joinery and stonework); British Reinforced Concrete Construction Co. (reinforced concrete dome); Geo. Wragge & Co. (lead lights and casements); Standard Patent Glazing Co. (patent glazing); F. J. Barnes, Ltd. (stone); Christie Patent Stone Co. (staircases and paving, artificial stone); Tena-dura Flooring Co. (patent flooring); Herbert Parkes and Nephew (structural steel); Edmund Taylor and Sons (central heating); W. A. Shaw & Co. (electric wiring); General Electric Co., Ltd., and Underwoods (Manchester), Ltd. (electric light fixtures); Musgraves, Ltd. (sanitary fittings); Hindshaw & Co. (decorative plaster); H. H. Martyn & Co., Ltd., and J. Smithies (metalwork); H. T. Jenkins & Co. (marble).

Transport House.

The general contractors were F. Troy & Co., Ltd., and among the artists and sub-contractors employed on the work were the following: A. T. Bradford (stone carving); F. Troy & Co., Ltd. (fireproof construction, plumbing, plaster, joinery and office fittings); W. F. Blay, Ltd. (excavation); A. E. Frost (foundations and piling and raft in reinforced concrete); International Asphalte Co. (asphalt); C. E. Welstead & Co., Ltd. (glass, patent glazing, casements and window furniture, and metalwork); Dorking Brick Co. (facing brick); Brookes Ltd. (Halifax glazed

bricks); London Brick Co. and Forders, Ltd. (general bricks); Malcolm McLeod & Co., Ltd. (staircase in artificial stone); Stevens and Adams (wood-block flooring); Existing Block: David Colville and Sons, Ltd. (structural steel); Roberts, Adlard & Co., Ltd. (tiles); G. N. Haden and Sons (central heating); Yannedis & Co. (door furniture); Beeston Boiler Co. (boilers); Relay Automatic Telephone Co., Ltd. (telephones); Electric Power Installation Co. (electric wiring, electric light fixtures, electric heating, bells); Bostwick Gate Co., Ltd. (folding gates); Smithson, Coote & Co., Ltd. (sanitary fittings and internal tiling); Morris Westminster Guild (metalwork); C. W. Courtenay (stonework); Fenning & Co., Ltd. (marble); Marryat and Scott, Ltd. (lifts); Gent & Co., Ltd. (synchronized clocks); Central Aircraft Co. (furniture and garden furniture); Nash and Hull, Ltd. (signs).

"Ciment Fondu" Cement.

Bearing the title "Evidence," an interesting booklet has been issued by the Lafarge Aluminous Cement Co., Ltd., manufacturers of "Ciment Fondu"—the well-known rapid-hardening cement. Practically the whole of the sixty-four page book is devoted to copies of letters from users, and, judging by some of the letters, the manufacturers' claim is well established that concrete made with "Ciment Fondu" is ready for full load in twenty-four hours. The City Engineer of Portsmouth states that a crossing put in at the entrance to the Corporation Depot, although not completed until 7 p.m., was hard enough next morning to carry the road rollers without being damaged. The director of a firm of contractors refers to eighteen-hour-old lintels, made during severe frost, as being more like blocks of cast iron than concrete. Messrs. Bovis, Ltd., refer to the use of "Ciment Fondu" in a large London contract where the party wall had to be under-pinned at a depth of thirty-three feet below the pavement level and where there was constant water.

A Forthcoming Exhibition.

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The name Corinthian, thus derived, was retained when the capitals were carved in marble, as in the Pantheon of Agrippa, 31 B.C. In fine marble we carve such capitals to-day.

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Recent Books.

The Legacy of the Middle Ages.

The Legacy of the Middle Ages. Edited by C. G. CRUMP and E. F. JACOB. Oxford: The Clarendon Press. Price 10s. net.

At first sight this book seems to defy review. In ten sections, of which three are divided into sub-sections by different hands, it is a formidable compilation, covering a range of subjects, from architecture and sculpture by way of philosophy and education to customary, canon, and Roman law, which no one reviewer is likely to be able to honestly include in any detailed criticism; the most he can do is to confine himself to manner and treatment, rather than matter. And, no doubt, he ought to register a protest wherever, as he thinks, a writer has over-indulged himself in comment and inference, proportionately to his space, or rather too obviously ridden a private hobby-horse (of course, not necessarily first-hand) through his article.

But such complaints are for the end. On the whole, *The Legacy of the Middle Ages* will provide an adequate introduction to its period for students whose interest is sufficiently lively to furnish its own stimulant; indeed, we can expect it to perform a double function, and, like the central figure in a medieval Judgment picture, with one hand exalt and encourage the possessors of considerable, with the other exclude and abase those of little, faith. Among much that is as charmingly written as it is informative (for instance, Professor Jenkins on "Some Aspects of Medieval Latin Literature") it also contains a good deal of the kind of work (see Professor Foligno on "Vernacular Literature") apt to result when a specialist sets out to write for a wider public than his own, and, with his vitiated sense of scale, by a resolute avoidance of the few great names that alone make any epoch worth studying, and much ado about developments of secondary lecture-room importance, contrives to dull and depress even the most eager attention.

However, M. Marcel Aubert, of the Louvre, has contributed an admirable essay on the "Decorative and Industrial Arts of the Middle Ages." Then the choice of plates is necessarily a matter for individual gratitude or disappointment: still, most readers would probably be glad to exchange more than a dozen illustrations of comparative medieval scripts, beautiful as they sometimes are, for, say, half as many to accompany a separate account of the art of illumination.

Last of all, the question of hobby-horses. Introducing the section devoted to Medieval Architecture, Mr. Lethaby writes: "All living arts are folk customs with their roots in the soil; they express the common will of the community . . ." and, in conclusion, thirty pages later: ". . . the manual arts spring like drama and music from the hearts of common people; they" (the Middle Ages) "revealed the tender beauty of that which comes fresh from the folk mind." Notoriously, the word *craftsmanship* has been exploited to excuse loose thinking of this sort, and it would be useful to have it defined; presumably, *craftsman* is synonymous with *artist* in an age that, while it subordinates the artist to the level of a tradesman, does at least appreciate and find a use for his activities; under such conditions work is very often anonymous, but none the less individual. Discursions on the "folk mind" are too shadowy to persuade us that, in the Middle Ages, as unquestionably at no other period, good work was not the product of individual, generally ego-centric men, but of human ants, toiling by the dreary light of the "common will." While, as for the second quotation, Ruskinian sentimentality has never yet contrived to realize that the "folk" were not so much corrupted by industrial civilization as finally enabled to slip off the æsthetic burdens laid on them in the past by determined individuals and small groups, and, all over Europe, exultantly express their preference and "common-willingness" for such (almost certainly Mr. Lethaby thinks) deplorable commodities as pitch-pine furniture, corrugated iron, tinned food, and bowler hats.

PETER QUENNEL.

Georgian Details.

Georgian Details of Domestic Architecture. Selected and photographed by F. R. YERBURY, Hon. A.R.I.B.A. London: Ernest Benn, Ltd. Price £1 10s. net.

It is a curious fact that when a period has been sufficiently documented we appear to lose all our interest. It was only when the Gothic revivalists had completed their surveys by sketch-books and measured drawings, that they suddenly awoke to the fact that the Gothic revival was already an affair of the past. Such a competition as the Pugin survived long after the original impetus which gave rise to its inception had passed away.

It may be a mere coincidence that Mr. Yerbury's book on *Georgian Details* should so closely follow his other works, which are devoted to the modernistic phases of architecture, appertaining to Sweden and the Continent.

I cannot, however, quite escape from the feeling that there is a certain air of fatality about this volume, as if it, too, were registering the passing of a phase, and there is, perhaps, something appropriate in the fact that the same hand which appears to point to the future should pull down the curtain on the past.

One wonders what there is in the Georgian days that should so particularly attract so advanced a modernist, and perhaps the answer is to be found in that later Georgian work which, in the severity of its outline, and the economy of its detail, seems to foreshadow that modernistic art to which I have referred.

If one turns to plate 2, which gives a view of Bedford Place, London, there is something in the uncompromising squareness of the houses that should satisfy the most intolerant of cubists, and one begins to realize why Mr. Roger Fry has chosen Bloomsbury as a place of residence. Whatever it was that sent Mr. Yerbury in pursuit of the Georgian, we should be sufficiently grateful for the result. As our friend, Lorelei, would remark: "It seems as if Mr. Yerbury seems to be interested in the Georgian!" and the result of his labours is an extremely attractive and interesting book.

He has not confined himself to any particular place or phase, but has wandered at his own sweet will from the smallest village to the largest London square, and has captured *en route* the most entrancing views of all aspects of the Georgian, from the very early to the very late.

He has, and I think very wisely, avoided the larger and the better-known Georgian mansions, and confined himself to smaller and more moderate-sized houses. A few, but only a very few, of his subjects are familiar to us, and some of these—such as the photograph of Bedford Square, with which he starts his collection—are, as he says in his introduction, put in for purposes of comparison and appreciation. The delightful corner of what might be called "Unknown London," as is shown by the two photographs on plate 6 of Arthur Street and Munster Square, Regent's Park, will come as a pleasing surprise to many a Londoner, who thought he knew his London well, and yet might have missed this modest little square so typical of Nash and the Regency.

The "Georgian" is so frequently thought of as an affair of the "bigwigs," but as the author of this book so discriminatingly shows us, the smaller of these Georgian houses are, if anything, more charming than their larger, and perhaps more famous, rivals. I sometimes think that their charm increases in inverse ratio to their size. No serious student of eighteenth-century architecture can afford to miss this volume, and the less serious student will find a great deal that is illuminating as well as amusing.

S. C. RAMSEY.

An Artist in Italy.

An Artist in Italy. By MAXWELL ARMFIELD. London: Methuen and Co., Ltd. Price 15s. net.

This is a very charming and most attractive book, for it is both written and illustrated by one who possesses distinction in two arts. It is full of suggestive passages, and often passages

VIEWS AND REVIEWS.

of great beauty. Mr. Maxwell Armfield is an artist in words as well as in pigments, and the co-ordination of the two has resulted in a modestly small volume which those who know Italy will read with delight; while it will make those who do not, realize the charm of its exquisite hill towns—Perugia, Assisi, Siena, and the rest, as well as the hidden appeal that resides in its larger but more sophisticated centres. Those who are fond of being told

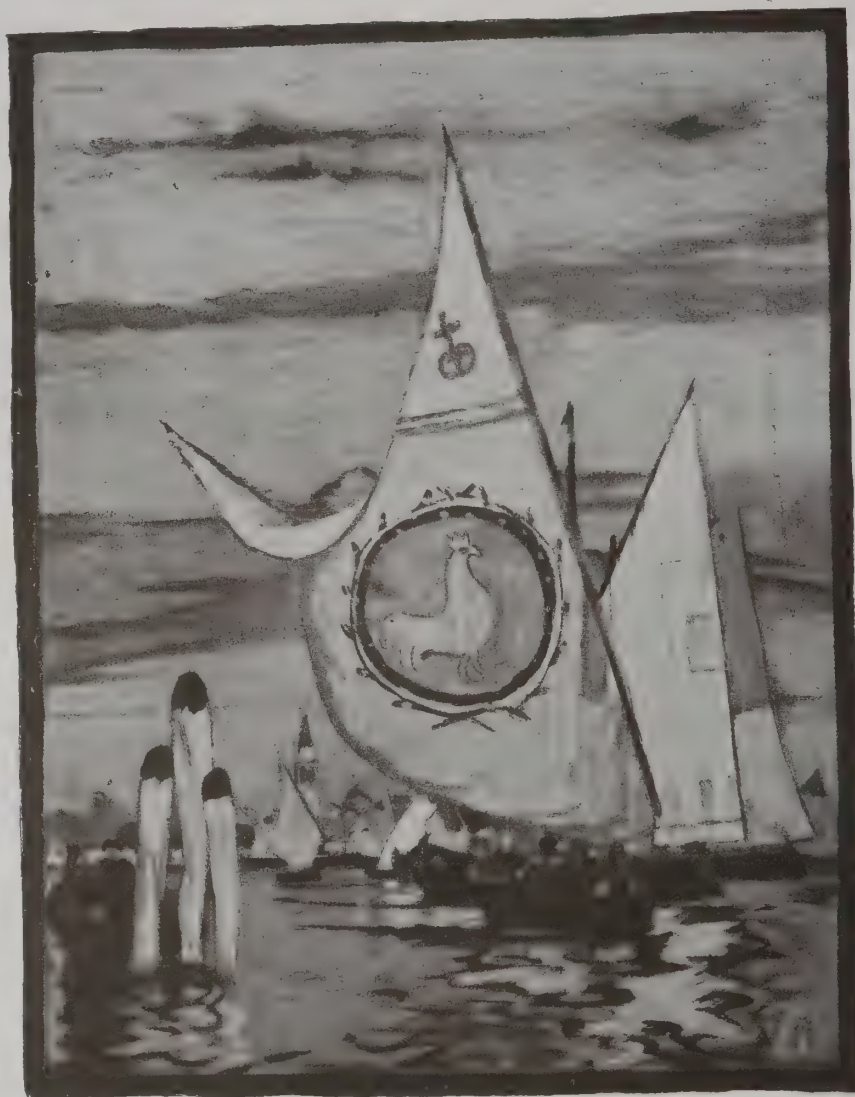
"how to look at pictures" should study carefully the description of the great Veronese, in the Tribuna at Florence; those who require a trained and acute mind to point out things of interest and beauty should ponder over the accounts of the wall-patterns in Florence; those who go to Venice to do something else than dabble in the waters of the Lido and drink cocktails in its aggressively blatant hotels, will appreciate the passages concerned with that unspoilable and exquisite gem.

The illustrations are, as we have indicated, quite beautiful, notably, to pick out what seem to us the best, that of the Villa D'Este, that of the Torre del Milizie (although the fact that it is really much out of the perpendicular is not indicated), and that of the Citadel at Pisa; while the influence of the Japanese school is interestingly shown in "A Tuscan Hill"; and the San Gimignano, with its many towers and mystical lights, gives a most excellent indication of its somewhat sinister medievalism; it looks like some ancient and rather baleful owl peering at you through the starlit sky.

E. B. CHANCELLOR.

the latter to a certain amount of uncertainty. The print of Giulio Sanuti, an unknown engraver, is by no means convincing, in spite of its M.A. initials. Ernst Steinmann, the author, is equally convincing in his negative as in his positive evidence, but he strives manfully to make up by rhetoric what his argument lacks in verisimilitude.

Raimond Van Marle contributes an interesting discussion and description of the early fourteenth-century paintings on the walls of the church of San Flaviano at Montefiascone, in so far as those attributable to members of the school of Cavallini are concerned. This church is, architecturally, well known, but its mural decorations have not until now been adequately described. They are very beautiful, and their connection with the works of Giotto, as well as with those of Cavallini, is a line which the research of the author has made clear. In "Two Attributions to Giotto," Frank Jewett Mather, Jr., extends the discussion of that great artist's work still further; firstly, in dealing with a St. Stephen, which Herbert P. Horne showed him twenty years ago, and, secondly, with a Madonna bought by Mr. Henry Goldman, of New York, and believed by Bernard Berenson to be by a painter working directly under the influence of the master. The author now brings forward a cogent argument, supported by the direct evidence of the picture and convincing collateral evidence of other paintings, that the work is by the master himself. This leads to interesting remarks regarding certain other works in the Giottoesque style.



VENICE—FISHING BOATS. FROM AN OIL-PAINTING BY MAXWELL ARMFIELD.

From "An Artist in Italy."

NOTE.—All the illustrations in this book are reproduced in colour.

Studies in Art.

Art Studies: Medieval Renaissance and Modern. Edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities. Cambridge (Mass., U.S.A.), Harvard University Press, 1925. (London: Humphrey Milford, Oxford University Press). 4to. Price 3rs. 6d. net.

This is the third annual issue of these important studies, and is this year presented in a handier form, with a cloth-backed cover. The great value of these volumes lies in the fact that they are able to present adequately extended discussions of essential art matters, which would not be afforded space in any commercially conducted magazine. The only drawback is that the circulation of the results of this valuable research is, therefore, curtailed. The book consists of 164 pages of text and as many illustrations. It is a model of sensible, if not luxurious, production, matching the soundness of its literary and artistic contents. For the most part these contents are admirably sober in character; in only two cases do they lay themselves open to criticism as regards style: in "The Problem of the Duero," by Georgiana Goddard King, it is highly involved, and in "An Unknown Pietà," by Michelangelo, it is perfervid. The former article witnesses to wide and patient as well as greatly-enjoyed research;

Free from the difficulties of attribution, George Harold Edgell's straightforward account of the polyptych by the Sienese master, Giovanni di Paolo, now in the Cathedral of St. John the Divine at New York, is of great interest. Its period is about the middle of the fifteenth century. The entire authenticity of the Antioch Chalice is questioned by Charles Rufus Morey; Melville Webber describes "The Frescoes of Tavant," and Kenneth John Conant the results of his new studies of the Cathedral of Santiago de Compostella, supplying a number of illustrations of elevations and a wonderful ground plan of the whole extensive site, with various periods clearly indicated. The Buddhist mystics of China and elsewhere are dealt with in a long article by Frederick Mortimer Clapp on "Arhats in Art," and the illustrations of both plastic and graphic examples are numerous and entertaining. Chandler Rathfon Post contributes the only article on modern art, his subject being Martin Milmore, the American sculptor, born in Ireland, and taken to the States in his infant years in 1851. Sobriety is claimed for his work, and American sculpture in general of the period, a quality from which it was relieved to some extent by the greater Irishman and sculptor, Saint-Gaudens.

KINETON PARKES.

SOME TRADITIONS OF
THE PLASTERER'S CRAFT



*Drawn by D. M. Cafferata.
Historical data by George Fankart.*

IN 1488 Zarotto discovered the buried Baths of Titus, some parts of which were stuccoed. Raphael directed the making of a similar stucco plaster, and some of the stucco done with this plaster still exists.

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Medieval Magnificence.

Deux Inventaires de la Maison d'Orléans (1389 et 1408). Publiés pour la Première Foix, et Précédés d'une Introduction. Par F. M. GRAVES. Paris: Librairie Ancienne Honoré Champion, Libraire de La Société de l'Histoire de France et de La Société des Anciens Textes Français, 5, Quai Malaquais.

In the publication now before us we discern yet another proof that the French genius simply revels in documentation. In that eminently serviceable art the French *savant*, if not absolutely unrivalled, is certainly unexcelled. To its exercise he is wont to bring, not merely conscientious research, but grace and urbanity of style. French lightness of touch and clearness of expression impart life and interest to details inherently arid.

The two inventories that M. Graves has documented with such scholarly care will be valued by all who wish to form a mental picture of the manner of living of the French nobility at a peculiarly interesting phase of European history. M. Graves introduces, in the first place, a full inventory of the rich and rare possessions that Valentine de Milan took with her to France when she became Duchess of Orleans. This inventory comprises a multitude of "objects of bigotry and virtue." In the list are included precious jewels, fine gold and silver plate, and gorgeous robes, while in addition there are listed the splendid offerings by the City of Paris to the bridal pair. The second inventory which M. Graves informs us was begun on December 4, 1408, enumerates the joint effects of the Duke and Duchess, and the two documents conjure up more or less vivid visions of Eastern merchants, quaintly garbed, seeking audience of grand dames, to spread before them treasures of Golconda, and samples of the wealth of Ind. Judging from the inventories, the ladies found the merchandise irresistible, for apparently they made lavish purchases of Orient pearls, rubies, sapphires; and equally tempting were the bales of cloth of gold, or lustrous silks and satins, the polished metal mirrors garnished with precious gems.

By means of scholarly introduction, and annotations that show a comparable quality, M. Graves reveals, or at least suggests, the glamour of romance that makes the Middle Ages

so fascinating. So little that is definite and exact is known about the social customs and commodities of the period, that every ray of light thrown upon them is a welcome help towards a clearer understanding of the gradual development of incipient civilization. M. Graves is to be congratulated on his valuable contribution of footnotes, or perhaps we should rather say footlights, to a history that he has helped to render less obscure.

J. F. McRAE.

Building Stones.

Building Stones: Their Properties, Decay, and Preservation. By A. R. WARNES, F.I.C., A.I.Struct.E. London: Ernest Benn, Ltd. Price 16s. net.

This is a weighty work dealing with its subject in a scientific spirit, and designedly or otherwise it makes our flesh creep. From a careful perusal the impression arises that there are no building stones upon which reliance can be placed, that all forms of mortar in common use are liable to war fiercely with the masonry both chemically and physically, that brick backings may be attacking our stonework treacherously from the rear, and that of the so-called preservative processes there is none which does not do more harm than good. This reviewer well remembers deriving a similar impression, over an even wider field, from the perusal of *Rivington*, vol. iii, many years ago; but perhaps (since there are a few stone buildings which have withstood the ravages of time for centuries) it is a little too vivid a picture, and not justified by the recital of liabilities to defect with which such a book must inevitably deal.

The book is very well laid out, giving description, chemical, and physical properties of a selection of representative classes of stone, illustrated by excellent photo-micrographs showing structure. The chapters on decay and preservation are very full, and very discouraging. We must evidently, as the author advises, "stimulate the various research bodies to seek" for materials free from all the defects named.

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A LONDON DIARY (*continued*).

[illegible]

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The *Practical Exemplar of Architecture* was published first in 1908—a time when many street alterations were being initiated in London, and large districts were involved.

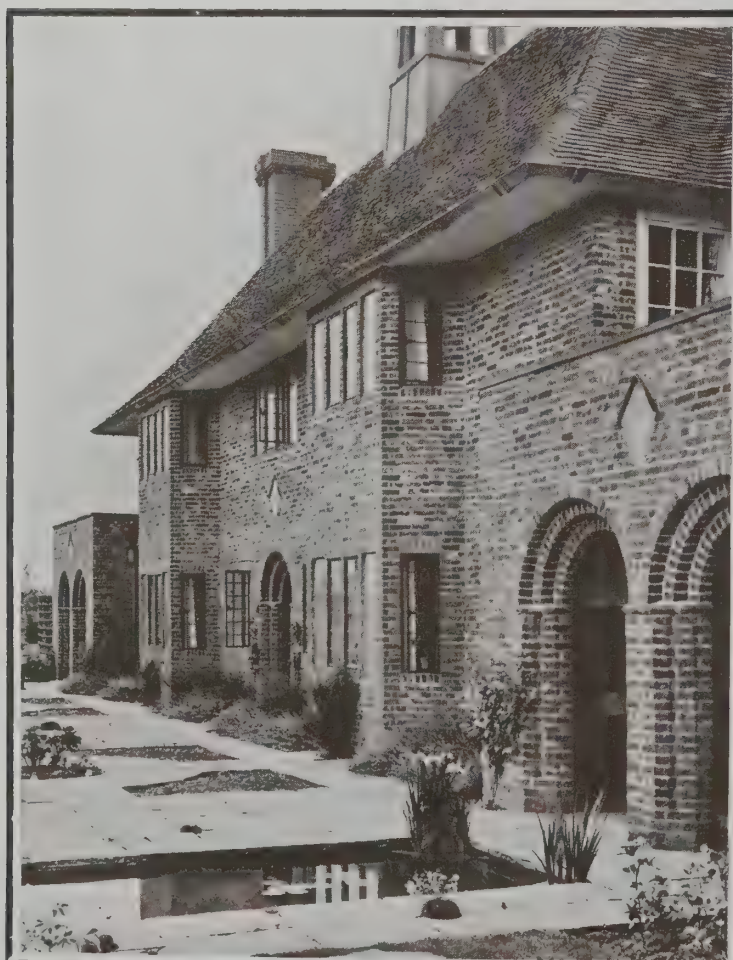
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Since many of the buildings illustrated have now been demolished, the collection is absolutely unique, and is a mine of information for the architect in practice. The drawings cover a vast field of different types of work and detail.

The price of each portfolio is £1 is. od. (postage 9d. inland), or the complete set £6 6s. od. Series VII has just been published and is now available. The list of plates in each portfolio will be sent on request by the publishers, THE ARCHITECTURAL PRESS, 9 Queen Anne's Gate, Westminster, S.W.1.



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CORRESPONDENCE.

To the Editor of THE ARCHITECTURAL REVIEW.

DEAR SIR,—It was for me a great pleasure to see my little house in Auteuil reproduced in a review of such importance and amongst articles upon the Escorial—one of the most exalting works in architecture—the Florentine quattrocento buildings, the magnificent new hotels and charming country houses of fair Albion.

Having followed Le Corbusier's articles in the Parisian review *L'Esprit Nouveau*, and being keenly interested in his theories, I wished to give him a chance to realize them in practice on a somewhat larger scale than in his previous trials.

Mr. Howard Robertson's very interesting article shows simultaneously the good and the bad side of this undertaking. His criticisms, which I own to sharing to a certain extent, are very instructive, and prove that houses in England as well as on the Continent are mostly standard products issued from the physical as well as the social needs of our civilization. It is not easy to modify such products which are the result of an incalculable number of experiences and of continual improvements. I therefore am not otherwise surprised at the author's remark as to the absence of "friendly warmth and sympathy of the average peasant English home." This sort of coldness may be explained by Le Corbusier's architectural pilgrimage. As he relates in his writings, the secret of forms, proportions and colours was revealed to him not only in France, but specially by the houses and mosques in the Balkans and Turkey, whereas the Parthenon and Michelangelo were to him lessons of what can be attained when the human genius is the bearer of an elevated intention.

The result of this Mediterranean influence is that Le Corbusier's houses want sunshine and blue sky, conditions which are not so frequent, unfortunately, in Paris as they are desirable. Perhaps the author saw the house on a cloudy day which gave the white walls a somewhat crude aspect. There is also a certain lack of furniture, which will perhaps be filled up some day.

However, I highly appreciate the interest you take in Le Corbusier's architectural undertakings; I am sure that your British readers will discover, in this new house, some of the principles which are the basis of all great architecture. I shall be glad to show the house to any of your compatriots.

RAOUL LA ROCHE.

TRADE AND CRAFT.

The Decoration of the Foyer in the Savoy Hotel, London.

Designed by Basil Ionides.

The general contractors were Savoy Hotels, Ltd., and amongst the artists and craftsmen engaged on the work were the following: Opperman & Co. (glass); Tucker and Edgar (electric light fittings in the foyer); Gilbert Seale and Son (electric light fittings in the Pinafore room; plasterwork in the Pinafore room; and decorative plasterwork); G. Jackson and Sons, (plasterwork in the foyer); J. B. Imeson (decorative metalwork); Burke & Co. (marble-work); D. S. Mann (textiles); Sanderson and Sons (wallpapers).

The Decoration of the Grand Hotel, Harrogate.

Designed by Oliver Hill.

The general contractors were the Grand Hotel, Ltd., and amongst the artists, craftsmen, and sub-contractors engaged on the work were the following: G. N. Haden and Sons (central heating); Braithwaite & Co. (plumbing); Skellorn, Edwards & Co. (upholstery); Turberville, Smith & Co. (carpets); Leyland and Birmingham Rubber Co. (rubber flooring); Bagues (electric light fittings); Mr. Preston (special decorations); Twyford Ltd., and Shanks & Co. (sanitary fittings).

The Decoration of the Hyde Park Hotel, London.

Designed by Mewes and Davis.

The general contractors were Simpson and Son, and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Salter, Edwards & Co. (asphalt); W. Benfield, Ltd. (stone); Moreland, Hayne & Co., Ltd. (steelwork); Diespekers, Ltd. (terrazzo partitions); Rogers, Son & Co. (tiles);

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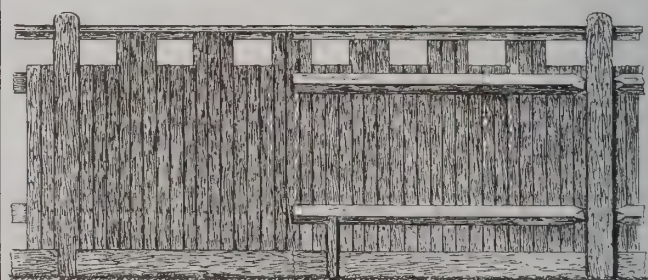
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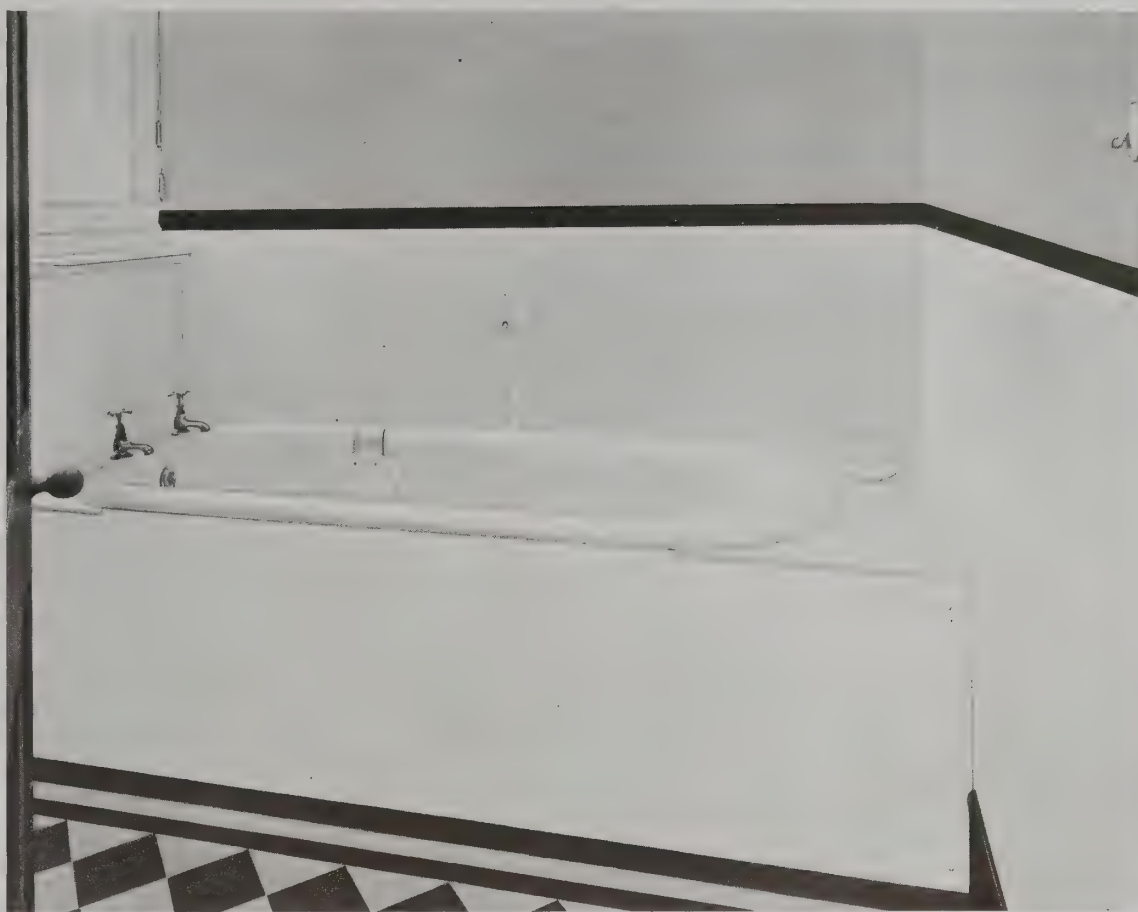
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THE ARCHITECTURAL REVIEW.

Richard Crittall & Co. (gasfitting, heating, and ventilating and boilers); Crittall Manufacturing Co., Ltd. (casements and casement fittings in palm court); P. Turpin (casements and casement fittings and doors in the restaurant); Simpson and Son (plumbing and sanitary work, flooring, special woodwork in the palm court); John Boldings (sanitary ware and fittings); Higgins and Griffiths (electric wiring and bells); G. Jackson and Sons, Ltd., and Simpson and Son (plasterwork); Bagues, Ltd. (art metal-work, electric light fixtures and gates, railings, etc.); J. Whitehead and Sons (marble-work, excepting floors); P. Turpin and Higgins and Griffiths (door furniture).

The Decoration of Claridge's Restaurant.

Designed by Basil Ionides.

The general contractors were Savoy Hotels, Ltd., and amongst the artists, craftsmen and sub-contractors engaged on the work were the following: W. Opperman and Sons, and Gilbert Seale and Son (rapid glasswork); W. Opperman and Sons (engraving on mirrors); H. and M., Southwell, Ltd. (specially woven carpets); Gainsborough Weaving Co. (woven chair covers); J. W. Wolff and Son (gilding); Gilbert Seale and Son (jardinières, pagodas, modelling, plasterwork and electric light fixtures); W. B. E. Ranken (mirror cartoons and screens); Warner and Sons (silk on foyer walls); C. G. Smart & Co. (fringes and tassels); Crittall Manufacturing Co. (steelwork); Vertigan & Co., Ltd. (wood flooring); J. B. Imeson (art metal-work); Burke & Co. (mosaic decoration and marble-work).

The "Glasgow Herald" Building,

56 & 57 Fleet Street, London.

Designed by Percy Tubbs, Son & Duncan.

The general contractors were Bovis, Limited, who were also responsible for the oak panelling, cupboards, counters, and other special joinery. Amongst the artists, craftsmen and sub-contractors engaged on the work were the following: James Gibbons, Ltd. (bronze and steel windows, bronze entrance doors, bronze radiator cases, bronze lettering, ornamental lead work, locks and door furniture); G. & A. Brown, Ltd., and Cashmore Art Workers (decorative plasterwork); Fenning &

Co., Ltd. (marble-work to exterior, entrance and staircase, also cast lead lettering); Kingsmill Art Metal Co., Ltd. (wrought-iron lift enclosure); British Thomson-Houston Co., Ltd. (electric light fittings and floodlight equipment); J. W. Singer and Sons, Ltd. (bronze floodlight brackets); Stevens & Adams, Ltd. (oak block flooring); John Elbo (cork tile flooring); Glasgow Engineers, Ltd. (electric lift); Norris Warming Co., Ltd. (central heating and hot-water service); Archibald D. Dawnay and Sons, Ltd. (constructional steelwork); Fred L. McGhee & Co. (electric lighting); C. Ellis and Sons (sanitary engineering and plumbing); Tylors Limited (sanitary fittings); May Construction Co., Ltd. (Cabot's quilt ceiling to wire room). Furnishing and Equipment: Peter Waals (chairs); "Token" Furniture (private office desks and cupboards); J. and J. Box (office desks and cupboards); Trollope and Sons (upholstered chairs, carpets and curtains); Bennet Furnishing Co., Ltd. (wire room desks and fittings); Prince's Electrical Clocks, Ltd. (electric clocks); Lamson Pneumatic Co. (automatic carrier); E. Shipton & Co., Ltd. (automatic telephones). The floodlighting installation consists of projectors and Mazda lamps supplied by the British Thomson-Houston Co., Ltd. For illuminating the upper portion of the building six B.T.H. type 795-floodlight projectors are used, each fitted with a Mazda 250-watt lamp. These projectors are concealed behind a specially constructed ornamental stone coping. The lower section of the building is illuminated by two B.T.H. type 793-floodlight projectors, each with a Mazda 1,000-watt lamp, and two B.T.H. type 795 projectors, each with a Mazda 250-watt lamp. The two larger projectors are enclosed in ornamental bronze brackets and the two small ones are concealed by means of small bronze screens.

36 Smith Square, Westminster, London.

Designed by Sir E. L. Lutyens, R.A.

The general contractors were Holloway Bros., and amongst the artists, craftsmen and sub-contractors engaged on the work were the following: S. and E. Collier (tiles and bricks); Nine Elms Stone Manufacturing Works (Portland stone); D. Anderson and Sons, Ltd. (roofing felt); H. J. Cash & Co. (central heating); T. Elsley, Ltd. (stoves); H. T. Jenkins and Sons (for Hopton stone wall linings).

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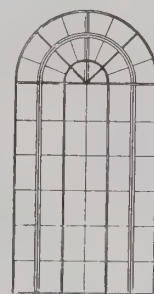
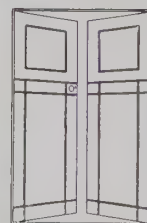
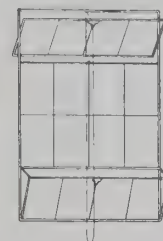
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The British Industries Fair, Birmingham, 1927.

In conjunction with Messrs. Carter & Co., Ltd., of Poole, the Bath Artcraft, Ltd., exhibited mantelpieces and overmantels of wood, completely fitted up with tile surrounds, hearths, and interiors. Some few were designed in the traditional styles of English periods of interior decoration. Others were of modern style. For the first time, a number of rare and beautiful woods have been employed in the manufacture of mantelpieces. Thus, amboyna, thuya, palisander, Macassar ebony, zebra, and purple-wood combine with novel effect; one example in the interior of the stand utilizing palisander, Macassar ebony, and zebra. The stand itself was of special interest on account of its simple architectural character, the exterior of the structure being painted in modern style with interesting effect.

The stand of the Birmingham Guild, Ltd., represented a new treatment for shop fronts made of Firth's Staybrite steel enriched with the Guild's enamel-work. Staybrite steel claims to absolutely resist all rust and corrosion, and remain bright without any need for cleaning. In conjunction with enamelled work it is attractive in appearance.

This is the first time that any display has been made at any exhibition of this form of metal and enamel treatment for the exterior decoration of buildings. A few examples of the treatment may be seen in London—amongst them being the National Provincial Bank, Lewisham, and Messrs. Marshall and Snelgrove, Oxford Street. The idea is completely novel, and allows a great variety of treatments for various purposes.

The Ideal Home Exhibition, 1927.

The characteristics of the Gaze stand were retained at the exhibition this year, but the interior schemes were quite different from any previous exhibit. A small room showed an economical scheme of Tudor oak panelling suitable for a lounge, with a typical fireplace treatment. The furnishings, hangings, and

lighting all worked in with the period scheme, and were further examples of studied design, and of the rich effect that can be obtained with the minimum of outlay. A bedroom scheme was arranged in the larger room. The plain walls were treated in a manner which gave a texture to the surface as well as colour, and formed a background to the examples of walnut reproduction furniture. Another section of the stand was devoted to examples of painted wall treatments and a display of furnishing fabrics.

The British Thomson-Houston Co., Ltd., displayed Mazda lamps. In the foreground, the familiar Mazda clock cut-out, reproduced to a very large scale, was picked out by spotlights, while the clock-face itself was illuminated from behind.

To the rear of this tableau a number of cubicles, representing rooms in the home, were equipped with appropriate B.T.H. fittings for the purpose of demonstrating under actual working conditions the many types and sizes of Mazda lamps, including the latest development—the Pearl Mazda.

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The use of oil for central heating, already widely adopted in the United States, is making great progress in this country. This progress has been stimulated by the introduction of automatic oil-burning apparatus, and Messrs. Shell-Mex, Ltd., have produced a booklet showing the many advantages which oil offers over coal for this purpose and the excellent automatic apparatus now available for central heating by oil, and points the way to its adoption on a much larger scale for smaller buildings and the larger types of private dwelling. Shell-Mex, Ltd., does not manufacture oil-burning plant, but maintains a special department for the purpose of advising interested parties on the selection of the most suitable oil-burning apparatus for each individual requirement. The services of this department are always available in an advisory capacity, free of charge, to actual and prospective customers, and the central heating plant at Shell Corner is open to inspection at any time. A perusal of the booklet should be made by all who are concerned with the most efficient and economical methods of heating.



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THE illustration shows an attractive bathroom treatment in coloured marbles—a refreshing change from the cold, "operating theatre" appearance of too many bathrooms.

THE stiles of the panelling, and the dado portion and bath enclosure, are in Crema Antigua marble. This has an agreeable, warm, cream-tinted ground, well covered with pencil veinings, and forms an admirable foil to the rich Escallette marble "picture" panels.

The paving is also carried out in Crema Antigua marble squares with Escallette borders—altogether a delightful little work.

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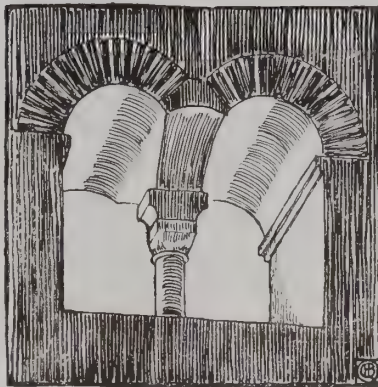
History Without Tears.

Everyday Life in Anglo-Saxon, Viking, and Norman Times. Written and illustrated by MARJORIE and C. H. B. QUENNEL. The Everyday Life—Series IV. London: B. T. Batsford Ltd. Price 5s. net.

When they formed and carried out their idea of describing people "in their habit as they lived" Mr. and Mrs. Quennell earned the gratitude of thousands of their fellow-countrymen, young and old. Their *History of Everyday Things in England* bids fair to become a classic on both sides of the Atlantic. Encouraged by the success of their first effort, they essayed the task of preparing a series of four volumes, describing everyday life at successive periods of early history. This fourth and concluding volume deals with the stirring days of the Anglo-Saxons, Vikings, and Normans, and comprises 112 pages of text and illustrations, with an admirable chart of dates and a satisfactory index.

The merit of the book lies in the easy, colloquial style in which it is written and in the attractive illustrations. The coloured frontispiece gives an imaginary picture of the hall of an Anglo-Saxon noble. This would have been better as a horizontal view with more space for the figures and a smaller expanse of roof-beams. The line drawings in the text are entirely admirable. Our authors do not affect the solemn and pompous style of some professional writers of history books. Probably they are regarded by such writers as guilty of trifling with important themes, of omitting details of moment, and of ignoring matters which are as meat and drink to the pedant. They do not, for example, pause to discuss the origin of the timber used to make stakes for the Battle of Hastings. Instead, they give us vivid pictures of actual or highly probable doings. Here is a part of the description of a Saxon raid on Silchester: "The Saxons came up to a deserted town, and entering by one of the gates, wandered up and down the paved streets, and in and out of the houses. Joyful shouts went up, that what they had heard was true; here was a fat land, and loot undreamed of. Warriors staggered out of the shops, their arms full of fine cloths or household gear, and the houses were searched for food and drink."

There may be no contemporary authority for this sketch, but it bears the marks of truth, and is at least more convincing and interesting than a bald statement to the effect that the invaders sacked Silchester. Remembering Mr. Quennell's profession, it is to be expected that we shall find careful attention given to architecture. It is one of the happiest features of the book, animated by a praise-worthy desire to arouse the interest of young readers in an art which is sadly ignored in our scheme of education. The descriptions of Norman castles, churches, and houses are such as will enable any boy or girl to understand the close relationship between material and construction. Their eyes may be opened to the importance of giving thought to modern planning and building design, matters which are too often hidden from their parents, as they were ignored by their grandparents. It is an excellent thing to evoke a new interest in architecture and good craftsmanship, and to implant in the minds of young people of today the sound principle that art is not an occasional indulgence to be embodied only in framed



A WINDOW IN WING CHURCH.

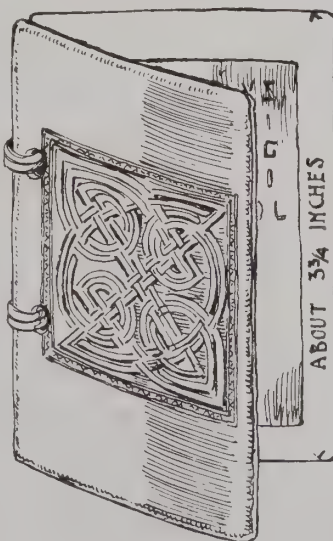
From "Everyday Life in Anglo-Saxon, Viking, and Norman Times."

Decorative Sculpture. Selected by GEORG KOWALCZYK, with an Introduction by AUGUST KÖSTER. London: Ernest Benn, Ltd. 1927. Large 8vo. Illustrated. Price £2 2s. net.

Sculpture connotes to the general mind statuary which is as though painting indicated only portraiture. But graphic and plastic portraiture is by no means the whole content of the two arts. It is decoration, either ostensible or implied, which forms their major parts. It has to be realized that a statue in itself is not decorative, but may be made so by adjuncts or by its position. In either case it should be distinguished from all decorative sculpture *per se*. In this remarkable collection of nearly 700 illustrations of sculpture well reproduced, the initial plate is the portrait head, finely carved, of King Khafra, of the ancient Egyptian Empire, made decorative by its falcon head furnishing. There are other heads and sphinxes which owe their decorative quality to a similar treatment. Treatment is responsible for the decorative effect of Greek and Etruscan, human and animal, single figures and groups, as it is for the Gothic equestrian St. George and St. Martin on the cathedral at Basle. Treatment reduced to the minimum by the intrinsic ornamental effect of the object itself makes of the bronze first-century Roman peacock a noble example.

These more or less naturalistically-treated objects are not, however, pure ornament nor applied decoration. Mostly in the round, they suggest statuary and as being ancillary to architecture. It is when the reliefs are considered that pure applied ornament is encountered and the real architectonic of sculpture appreciated. Here every motive is welcome: divine, mythic, human, animal, vegetable, calligraphic and geometrical. In all this there is wealth indeed; beauty in abundance and such as stirs anew the persistent hope that artistic invention can never fail. There is a world of naturalism allied to imagination in this wonderful display of the love of man for the beautiful and his capacity for expressing it. Inasmuch as examples of Indian, Cambodian, Chinese, Japanese, American, Scandinavian and primitive decorative art are not included in this sumptuous album of plates, the wonder grows that half the world should have produced such richness of ornamental and decorative fancy. The scope of the volume includes Egypt, the Near East, Greco-Roman, Early Christian and Byzantine, Romanesque, Gothic, Renaissance and Islamic.

KINETON PARKES.



A BONE WRITING TABLET FROM BLYTHBURGH, SUFFOLK.

(Now in the British Museum.)
From "Everyday Life in Anglo-Saxon, Viking, and Norman Times."

The Historical Monuments of Huntingdonshire.

The Royal Commission on Historical Monuments (England). An Inventory of the Historical Monuments in Huntingdonshire. London: H.M. Stationery Office. Price 35s. net.

The issue of the volumes containing the reports of the Royal Commission on Historical Monuments is a recurring event of the greatest interest to the architect, for their excellence is recognized on every hand, and this new book on the County of Huntingdon falls no whit behind any of those which have preceded it. The Commissioners make frank acknowledgment of the financial assistance which the Treasury has received from Mr. Granville Proby, F.S.A., but for which we should certainly have had to wait much longer for an account of the buildings of Huntingdonshire. The patron of learning and of the pursuit of knowledge is, indeed, as great a benefactor to the community as the more common contributor to the cause of charity, and it is an open question whether the former's generosity is not of more lasting benefit. The work, a section of which Mr. Proby has assisted in so timely a manner, is one that should receive far more support than the nation as yet accords it, for the vestiges of great periods of art fall by the way, beautiful examples of handicraft are perishing, and valuable historical evidence is being lost year by year. Many branches of archæology are being taken up enthusiastically by scholars, and funds are available for the study of remote periods; yet in our towns and villages and in the countryside, thousands of beautiful buildings await record and interpretation. The extent of the need is not understood even among those who show an interest in these things. The number of books on local history and topography grows every day, and the public is led to the conclusion that the task is being overtaken. Yet if we seek the record of the old houses of a parish, if we look for drawings and details of the craftsmanship of an ancient town, we shall seldom meet with anything but disappointment. And none knows better than the architect how inadequate and ineffective for its historical purpose is the sketch of the artist or the description of the amateur topographer.

In the eighteen years during which this Royal Commission has been at work it has perfected a method which is now altogether admirable. It has at its command experts in all branches of a subject that needs many brains focused upon it. Its investigators have had architectural training, the indispensable groundwork for a proper comprehension of their objective, and their conclusions are based on a wider experience than any former

writers on architecture could possibly reach. Mr. A. W. Clapham, who is charged with the editorship, has won a position in the archæology of building which is unchallenged, and he and his colleagues throw themselves into this great quest of the rediscovery of England with amazing enthusiasm and the most serious intent. Among the Commissioners and those whose services they command are Lord Crawford, Sir Arthur Evans, Sir Hercules Read, Dr. Montague James (Provost of Eton), Mr. William Page, Mr. C. R. Peers, Mr. Oswald Barron, Rev. E. E. Dorling, Mr. Mill Stephenson, and Dr. R. E. Mortimer Wheeler. To enlist such a company the Treasury had been powerless, but Mr. G. H. Duckworth, armed with a magic exceeding the limit of secretarial tact and persuasiveness, has secured their willing help. With such counsels at call we may be excused if we have great expectations, and it is no surprise to find them fulfilled.

In this County of Huntingdon, hard by the more famous Northamptonshire, are many noble churches, and in this book is a plan of every one all those of importance being to a scale of 24 ft. to the inch, the walls accurately hatched to show the date. In the letterpress is a full description of the architecture and a detailed account of all the fittings. The plans of the villages and towns, showing the position of the old buildings, are rendered with an eye to æsthetic effect which it is a pleasure to acknowledge, and the photographic illustrations are numerous and well arranged. These latter include a fine series of church towers and spires, church fittings (with pages of bells, fonts, effigies, screens, roofs, communion plate, lecterns, etc.), village streets, cottages, and timber buildings. There is an effective photograph of the thirteenth-century church at Alconbury, and the twelfth-century interior at Alwalton. The pre-Conquest carved stones at Fletton and the Saxon arches of the crossing at Great Paxton are well shown. Two medieval hospital buildings at Ramsay (now the parish church) and at Huntingdon (now a school) are illustrated, and amongst the domestic examples the most interesting are Hemingford Grey (twelfth-century

manor house), Buckden Palace, "Lion" Inn, Buckden, Elton Hall, Hinchbrook, and Kimbolton Castle.

The carved bench-ends at Eynesbury Church and the woodwork at Godmanchester are only examples of the numerous specimens of craftsmanship portrayed in this book; and the measure of its assistance in our studies may be gauged by the fact that Messrs. Howard and Crossley give but one example from Huntingdonshire in their *English Church Woodwork*. It is good news that another county, Hereford, is already being surveyed, and we may look forward to a further harvest from this source after the third and concluding volume on London has been published.

WALTER H. GODFREY.



THE INTERIOR OF BRADFORD-ON-AVON CHURCH, WILTSHIRE.

From "Everyday Life in Anglo-Saxon, Viking, and Norman Times."



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A LONDON DIARY (continued).

TUESDAY	MAY 31	PORCELAINS OF CHINA	12 noon.	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT	..	..	..	..	..	..	12 noon.	" " "
		MONUMENTS OF ASSYRIA	..	..	..	..	..	..	3 p.m.	" " "
		GREEK SCULPTURE	..	..	..	..	..	..	3 p.m.	" " "
		GENERAL VISIT. Admission 6d.	..	..	..	..	..	..	11 a.m.	NATIONAL GALLERY, MILLBANK
		VESTMENTS	..	..	..	..	..	..	12 noon.	" " "
		CARPETS	..	..	..	..	..	..	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		MASACCIO, P. DELLA FRANCESCO AND MICHELANGELO	..	..	..	..	..	..	3 p.m.	" " "
		NATIONAL CHARACTERISTICS. Admission 6d.	..	..	..	..	..	..	11 a.m.	NATIONAL GALLERY
			..	..	..	..	..	..	12 noon.	" " "
			..	..	..	..	..	..	3 p.m.	WALLACE COLLECTION

Books of the Month.

- ENGLISH STAINED GLASS. By HERBERT READ. London : G. P. Putnam and Sons. Price 5 guineas net.
- ARCHITECTURAL CONSTRUCTION: Vol. II, Book I—WOOD CONSTRUCTION. By WALTER C. VOSS and EDWARD A. VARNEY. London : Chapman and Hall. Price 32s. 6d. net.
- LIFE IN REGENCY AND EARLY VICTORIAN TIMES. By E. BERESFORD CHANCELLOR, M.A. London : B. T. Batsford, Ltd. Price 25s. net.
- EARLY AMERICAN WALL PAINTINGS, 1710-1850. By EDWARD B. ALLEN. London : Oxford University Press. Price 35s. net.
- UMBRIA SANTA. By CORRADO RICCI. London : Faber and Gwyer. Price 12s. 6d. net.
- THE PRACTICAL DECORATION OF FURNITURE—Vol. II. By H. P. SHAPLAND. London : Ernest Benn, Ltd. Price 12s. 6d. net.
- LISTER AND THE LISTER WARD IN THE ROYAL INFIRMARY OF GLASGOW—A CENTENARY CONTRIBUTION. Glasgow : Jackson, Wylie and Co. Price 12s. 6d. net.
- WORMS IN FURNITURE AND STRUCTURAL TIMBER. By JOHN GIRDWOOD. London : Oxford University Press. Price 12s. 6d. net.

ESSAYS ON OLD LONDON. By SYDNEY PERKS. London : Cambridge University Press. Price 12s. 6d. net.

GOTHIC ARCHITECTURE IN ENGLAND AND FRANCE. By G. H. WEST, D.D. London : George Bell and Sons, Ltd. Price 10s. net.

EVERYDAY LIFE IN THE OLD STONE AGE. By MARJORIE AND C. H. B. QUENNEL. London : B. T. Batsford, Ltd. Price 5s. net.

A New Binding.

A new craft may be said to have been originated by the introduction of a new style of binding by the Oxford University Press. This binding, which is used at present for the Book of Common Prayer and the works of Shakespeare, consists of a woven fabric stretched on to thin boards. The whole art of the process lies in the fact that the title of the book, author's name, publisher's imprint, and any decoration are actually woven, either in gold or silver metal, with the book cover, on the loom. The fabric is usually of silk, and can be obtained in a variety of colours, although one of the editions of Shakespeare is issued with the pattern and title woven in grey silk on a red ground. The metal is untarnishable, and the new bindings, which are really beautiful, should prove invaluable for presentation and the like. Prayer books are on sale at the price of 8s. each; volumes of Shakespeare, at 16s. 6d. each.

The material is woven on the looms at the St. Edmundsbury weaving works, and the books are bound by the Garden City Press, both of Letchworth, Herts.

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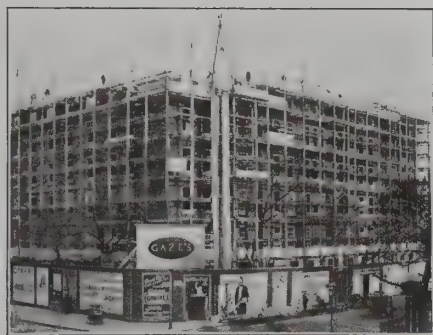
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THE ARCHITECTURAL REVIEW.

Corrigenda.

We regret that owing to a misprint on page 165 of the April issue of THE ARCHITECTURAL REVIEW, the Satyrmaske carved in ivory, probably from the original now in the Munich National Museum, was stated to be in the possession of Mr. George J. Manuel. The correct name of the owner is George J. Emanuel.

In describing the decorations at the Grand Hotel, Harrogate, in our April number, it was stated, through an oversight, that rubber flooring was laid in the ballroom. The rubber floor, which was designed by the architect, Mr. Oliver Hill, was laid in the ballroom vestibule, and was coloured in orange, red, and green; the work was carried out by the Leyland and Birmingham Rubber Company.

Rubber is now very extensively used as a floor covering in connection with modern buildings, with artistic effect. One of the chief merits of rubber flooring is its silence, and, in addition, it wears well, is sanitary, clean, and comfortable. The Leyland and Birmingham Rubber Co., one of the first firms to manufacture this type of flooring, have in recent years laid rubber floors in over 150 steamships, over 100 hotels, and in a large number of restaurants, theatres, cinemas, banks, insurance companies, offices, clubs, churches, etc. These figures are interesting as an indication of the increased popularity rubber flooring is enjoying among architects today.

An Aerial Map of London.

The map of London from an aeroplane, which the Underground Railway has recently issued, is one of the most interesting and valuable of the mural adornments with which the company has for so long dignified and beautified its stations. Its importance can hardly be overestimated; for here we have London laid out before us, and can trace its streets and squares and innumerable acres of bricks and mortar, as if we, too, were flying and gazing down on its immensity. To those who are interested (and who is not) in the capital, this map makes one of the most fascinating studies one can possibly conceive. But apart from this, the map is in itself a remarkable achievement.

It is said that over four hundred separate photographs were necessary to contrive this amazing aerial view, which is indeed a triumph of ingenuity and skill.

An Exhibition of Early Maps and Models.

At the Mansard Gallery at Messrs. Heal and Son's premises, 196 Tottenham Court Road, is a most interesting display of work by some of the earlier cartographers. Glancing over representative productions by such pioneers as Ortelius, Mercator, Saxton and Speed one appreciates that a few centuries ago cartographers had other and perhaps more artistic ideas of map making than prevail in these days. It is evident, for instance, that the early seventeenth-century Blaeu family must have spent much diligent effort in embellishing their maps with the delightful artistic borders one finds illustrating the fashions and occupations then prevailing in the countries concerned. The detail work of some of the earliest maps shown at the Mansard Gallery, if it would not satisfy the motorist of today, is certainly most interesting. A typical example is a finely detailed map of Glamorgan-shire dated 1610 and inscribed: "Performed by John Speed, and to be sold in Pope's Head Alley against the Exchange by John Sudbury and George Humbell." Also to be seen at the Mansard Gallery is a magnificent collection of models of old ships. Most of these offer a perpetual reminiscence of the departed glories of the windjammer age, the solitary steamer represented being Captain Scott's "Discovery" of Antarctic Expedition fame. Some very fine models of old fighting ships carved in bone by French prisoners of the Napoleonic Wars are shown; and there are also fascinating models in wood of such varied and famous craft as the "Golden Fleece," "Constitution," "Santa Maria," "Cutty Sark," and "Victory." Large and small models of ships in silver and other metals complete a most interesting collection.

Most of the maps, atlas volumes, and ship models now on exhibition at the Mansard Gallery are for sale at very moderate prices. Maps and ship models of permanent interest may be bought from the exhibition at figures ranging from a few shillings to about £12 in the case of the former, and some £250 in the case of the latter. The exhibition remains open until May 7.

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Astragal in Shoe Lane

I LIKE bricks. I like horses, dogs, men, but also I like bricks. There are some to whom the phrase "bricks and mortar" may be anathema, some who care more for mountains and trees. Well, we have all seen bricks put to poor uses, but that was so by some mistake of the user, was no fault of the brick. A man—but he would not be an architect—might take a brick for an ordinary bit of burnt clay, fit only to build the ugliest streets of Suburbia, and to become a brickbat, and be kicked to pieces in an old alley. But its very manufacture is illustrious with antiquity—with the morning beams that touched the house-tops of Shinaar; there is a clatter of brick-making in the fields of Accad; and the work looks almost as ancient to this day. There are times when I like bricks so deeply that I go in search of good bricks, piled one on another as in Westminster Cathedral, or stacked in wagons in railway sidings and awaiting that end in life to which they may be called.

◆ ◆ ◆ ◆

In a brick-maker's office in Shoe Lane there is a whole showroom of bricks—its clay population ranged in rows like the drinking vessels in Omar, almost articulate, and displayed with all the expert shopfitter's art. And I like bricks so much that I do not mind them even in a showroom. . . . Hand-made Old English red facings, cherry-red facings, multi-colour stock facings—when I go there, when I visit this room made multitudinous with bricks, I wander from one to the other, pick up first this, then that, as some old bibliophile might move lovingly among his books.

Astragal in "The Architects' Journal."

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Flower Paintings by Living Artists.

An exhibition of flower pictures was held recently in the Mansard Gallery, representing the work of some fifty living artists. They were interesting in their comprehensiveness and general variety of treatment.

Three paintings were by William Nicholson and one by Eric Kennington; "Summer Flowers" and "Polyanthus and Daffodils," by E. Beatrice Bland; Alexander Gerhardt contributed "Tulip and Roses." There were two attractive watercolours by P. H. Jowett; "Flowers on a White Cloth," by Dod Procter; "Flower Decoration," by Ernest Procter; Billie Waters had a decorative panel entitled "Flora's Messenger"; "The Prize Bouquet" and "Flowers," by Ethel Walker; and a picture of "Fading Flowers," by Richard Carline.

A LOCK PLATE AT THE LONDON LIFE ASSOCIATION BUILDING.



Made of brass and mercury gilt. Designed and made by Messrs. J. M. Pirie & Co., Ltd.

TRADE AND CRAFT.

The London Life Association, Ltd., 81 King William Street, London.

The general contractors were Trollope and Colls, Ltd., and among the artists, craftsmen, and sub-contractors engaged on the work were the following: B. Goodman, Ltd. (demolition and excavation); Trollope and Colls (foundations, plaster, joinery, stonework, mantels, and plumbing); Val de Travers Asphalte Paving Co., Ltd. (dampcourses and asphalt, and special roofings); Sneyd, Ltd., and London Brick Co. (bricks); Dorman Long & Co., Ltd. (structural steel); Kleine Patent Fire-Resisting Flooring Syndicate, Ltd. (fireproof construction); Art Pavements and Decorations, Ltd. (tiles); Sterling and Johnson (slates); British Luxfer Prism Syndicate, Ltd. (patent glazing); J. Jeffreys & Co., Ltd. (central heating, boilers, and ventilation); Cashmore Art Workers (cast lead); Robinson & Co. (patent flooring); Thomas Elsley, Ltd., and Carron Co. (dog grates); Carron Co. (electric cooking); Tredegars (1923), Ltd. (electric wiring and heating and electric bells); John Bolding and Sons, Ltd. (sanitary fittings); Patent Victoria Stone Co., Ltd. (stair-treads); J. M. Pirie & Co., Ltd. (door furniture); Crittall Manufacturing Co., Ltd. (case-ments and window furniture); Saml. Haskins and Bros., Ltd. (rolling shutters); Hobbs, Hart & Co., Ltd. (fireproof doors); Laurence A. Turner (decorative plasterwork); Birmingham Guild, Ltd. (metalwork); Whitehead and Sons, Ltd., and Burke & Co. (marble); Trollope and Sons (furniture); Waygood-Otis, Ltd. (lifts); C. Isler & Co. (water supply); "Moler," Ltd. (fireproof partitions).

An Appointment.

Messrs. Smith, Major and Stevens, Ltd., makers of "S.M.S." Lifts and "Janus" Door Springs, of Abbey Works, Northampton, and Bolan Street, London, have appointed Messrs. R. N. Eaton & Co., 1 Foster Square, College Green, Dublin, to act as their sales representatives in the Irish Free State.

A MODERN BATHROOM

Messrs. Joseph, Architects, London.



Marble work
of Quality

HERE is a further illustration, following that in last month's "Review," of a pleasing bathroom scheme for walls and floor.

The panels in this example are in Tunisian Onyx with stiles and rails of Devonshire Ashburton.

THIS Tunisian material is a true, semi-transparent onyx, with delightful, pale, broken rose-colour, ribbony veining and occasional warm splashes of Sienna colour. It lends itself admirably to the arrangement of "quartered" panels.

The floor shown has borders of Ashburton with filling squares of Vein Statuary.

The scheme is attractively colourful.

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Recent Books.

The Architect and the Model.



A MODEL OF A HOUSE IN HAMPSHIRE.

Designed by Norman Evill.

The foliage on the right carries the tone value of dark and light over a portion of the building, which has no dark window frames to accent the light wall.

From "Models of Buildings."

Models of Buildings: How to Make and Use Them. By WILLIAM HARVEY. London: The Architectural Press. Price 7s. 6d. net.

This useful little manual will be welcomed by that ever-increasing number of architects who find it necessary to use models during the course of their professional practice.

There can be no doubt that the art of model making is at the present moment undergoing a revival, partly owing to the fact that the public interest in architecture is increasing day by day, and members of the profession are beginning to realize that to a prospective client one model is worth a sheaf of drawings. It is, therefore, at a peculiarly opportune moment that the Architectural Press has issued the present volume by so lucid an exponent of the art of model making as Mr. William Harvey, who shows himself to possess a complete mastery of his subject. As the author explains in his preface, models of buildings are often beautiful; they can hardly fail to be useful as aids to constructive criticism from the artistic and utilitarian points of view. In writing this book he has attempted to show something of the variety in material, in style and technique, appropriate to models made for temporary or permanent purposes, in the hope that readers who have not yet tried their skill in model making will find themselves emboldened to do so, and that those who already make models will discover other methods better fitted to their needs and intentions. The book, which has a large number of delightful illustrations, covers every aspect of model making. The author begins by explaining in what respect even the best perspective drawing fails to give us an accurate impression of a building as a whole, and he finds plenty of precedent to show that great architects of the past have thought it incumbent upon themselves to supplement drawings in scale by models as large and elaborate as the craftsmen of the day could construct. Sir Christopher Wren's models of St. Paul's are, of course, too well known to need comment, while his attempts to study interior effects of lighting by the ingenious method of supporting a model upon a close-boarded hollow pedestal are worthy of study even at the present day. This pedestal was large

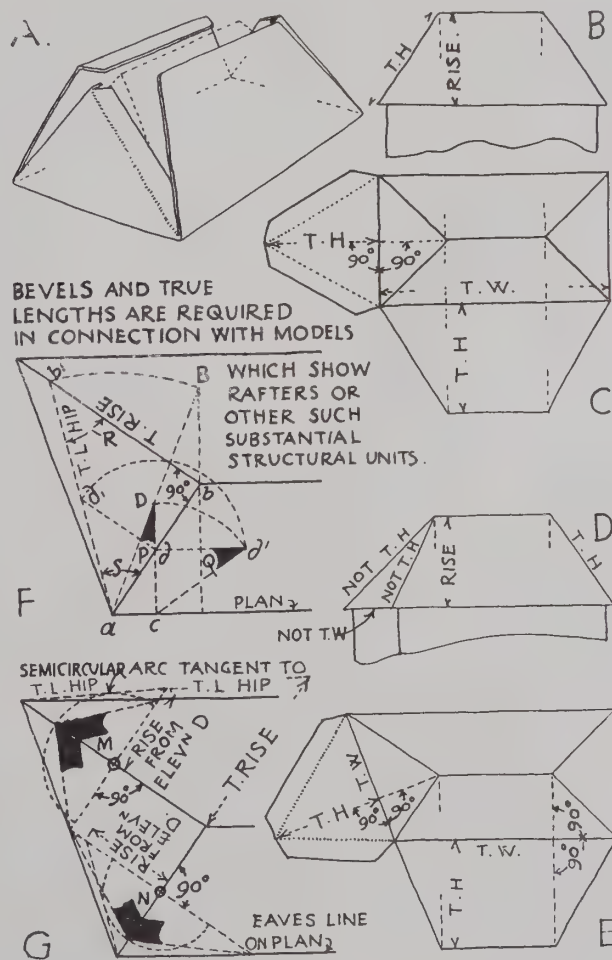
enough to contain the spectator, and high enough for his eyes to reach to an appropriate level above the floor of the model. Interesting chapters follow on models as aids to constructional science, vault, and dome design by means of model making, in which Mr. Harvey displays his expert knowledge on the structure of roofs, the surroundings of the model, and the actual handling and making of the models. One of the most useful portions of the book is that which deals with the sketch model, that can readily and cheaply be constructed in the architect's office. Both author and publishers are to be congratulated upon this excellent treatise, which will do much to stimulate interest in a subject which is still too much neglected by architects.

EVELYN SIMMONS.

Theory and Elements of Architecture.

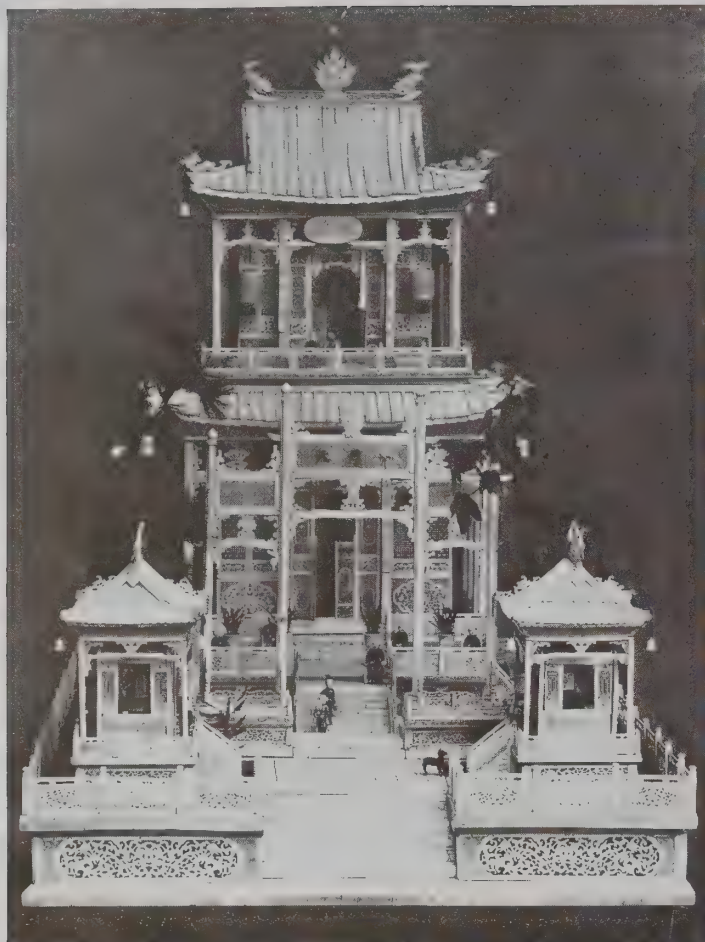
Theory and Elements of Architecture. Vol. I, Part I. By ROBERT ATKINSON and HOPE BAGENAL. London: Ernest Benn, Ltd. Price 30s. net.

Let it be said at once that *Theory and Elements of Architecture*, by Robert Atkinson and Hope Bagenal, is a book of capital importance. True, only Part I of vol. i is as yet available, but if the subsequent volumes fulfil the promise of this, the beginning of vol. i, then the complete work will certainly be



FINDING THE TRUE SHAPE OF ANY ROOF-SLOPE IN A HIPPED ROOF.

From "Models of Buildings."



A MODEL OF CHINESE GARDEN PAVILIONS.

The model is principally composed of ivory, even the stems and leaves of the model trees being carved out of this long-enduring material.

From "*Models of Buildings*."

one of the most important contributions made in the English language to the literature of architecture in recent times.

During the past thirty years or so our contribution has been by no means negligible. It may be that there has been a tendency towards the rapidly produced collection of photographs and brief notes, due mainly to the development of methods of photographic reproduction, yet, notwithstanding these temptations we surely have to our credit a goodly assortment of serious volumes, all belonging to our own times, and worthy of comparison with, say, *Domestic Architecture of the Middle Ages* and *Medieval Military Architecture*, if not with *The Antiquities of Athens*. These efforts of ours have dealt, in the main, with historical subjects, "The Renaissance in France," "Tudor Architecture," and the like. In books on the more scientific aspects of architecture we have been less fortunate, while our literature on "planning" and what we call "design," is distinctly weak, though relieved by some excellent, if brief, handbooks on "First Principles."

As a matter of fact, we have not yet quite digested some of the latter, and meanwhile some of the thoughts to which they give rise have given us a feeling of dissatisfaction with the general attitude of mind displayed by our more ponderous tomes. Clearly, we have been worried about those great histories of architecture which somehow just avoid telling us what we need, and those books on construction which show us how to construct things which never ought to be constructed, and perhaps we have been even more troubled when we have, more or less surreptitiously, looked at the illustrations, and tried to spell out the simpler words, in the books on "Theory of Design" and the like, published in France and America, many of them far too full of the jargon of the studios and obsessed by the trick of the draughtsman.

We are now getting—in that language loved by the R.I.B.A. Intermediate examiners, among others, namely "clear, straight-

forward English"—a book which is just what we need, if indeed it is better than we deserve; a book in which history becomes a reasoned statement of the development of wise ways of arranging and constructing beautiful buildings. We are indeed fortunate in our authors, for while no doubt many saw the need for just this book, none had the necessary combination of gifts which distinguish the two bold spirits who have started out to supply that need.

Bold spirits were required, for no rehash of the old stuff would suffice, a restatement of the whole case being clearly indicated.

So this work begins, not with an attempt to dispose of Egypt completely, before passing on to the next architectural period, but with an introduction to the theories of architecture, leading up to a dissertation on climate and building material. A chapter on building stones—Egyptian, Greek, Italian, British, etc.—leads naturally to two on walls and wall surfaces in Knossos, Eleusis, Ostia, Florence, Reims, New York, and the Tottenham Court Road. The remainder of Part I of vol. i is occupied by the consideration of roofs, doors and windows, and "Some Applications of First Principles," and we are now left waiting, very impatiently, be it said, for Part II of vol. i, which will deal with domes, vaults, mouldings and ornament, and the "Orders." The very inverted commas to that last word are significant. Will Atkinson and Bagenal really tell us what they know about mouldings?

It sounds almost too good to be true, the sort of thing about which one dreams, only to wake up and find at one's bedside just the usual bedside books: ———'s *Construction*, ———'s *History of Architecture*, ———'s *Orders*, and the Building Act.

It is, however, true, and of the truth but a third has been told, for vol. i is to be followed by vol. ii, which will deal with the "Development of Planning," while vol. iii, the "Planning of Modern Building Types," will complete a series which one feels confident will provide a sound basis for the study of architecture, so far indeed as that basis can be provided in literary and pictorial form.

W. S. PURCHON.



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From "*Models of Buildings*."

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Forthcoming Special Issues.

The July number of THE ARCHITECTURAL REVIEW will be a Special Ecclesiastical Issue devoted to the illustration of recent church architecture and decoration. The purpose of this Special Issue is to give honour to those architects and craftsmen who are helping to make our churches more beautiful, and to encourage the maintenance and strengthening of a standard of beauty in ecclesiastical art through the common feeling of artist, clergy, and lay public alike. Special articles will be contributed by the Dean of Manchester, Dr. Percy Dearmer, and Eric Gill, and amongst the architects whose work will be illustrated are Sir Robert Lorimer, Sir Herbert Baker, and Sir Giles Gilbert Scott. There will be no increase in the price of this issue, which will be 2s. 6d. net.

A Special Double Number of THE ARCHITECTS' JOURNAL will be published on June 15, dealing with Modern Shop Fronts. The issue will contain illustrations of recent work in every country of importance, and a number of special contributors will examine every aspect of shop-front planning and equipment, ranging from the large store to the small intimate shop in whose window only one or two choice articles are at any one moment exposed for sale. The price of the Double Number will be 1s. net, but annual subscribers to THE ARCHITECTS' JOURNAL will receive their copies without extra charge.

A New Liverpool Church.

The church of All Souls, Springwood, Liverpool, was consecrated recently by the Bishop of Liverpool. The cost, about £25,000, has been provided out of the estate of the late Sir Alfred Jones. The design is based on the Byzantine and Romanesque styles adapted to modern requirements. The church is cruciform in plan, with a campanile 15 ft. square and 107 ft. high taking the place of the usual spire or tower. The exterior walls are built

in silver-grey brick, and the roof is covered with red Lombardic tiles. The pulpit, font, and piscina are in Leckhampton stone, and the choir stalls, lectern, and Litany desk are in English walnut. The metal work is in bronze.

New Cottages for Sandringham.

An interesting architectural experiment is being tried out in East Anglia. The King, who is much interested in the efforts now being made to preserve the characteristic beauties of rural England, has approved of plans for cottages of old English design to be built on the Sandringham estate. Two cottages will be built at a total cost of £850. In each will be three bedrooms, and in addition to the other rooms there will be an outhouse with wash-house and fuel store connected by a covered passage with the main building. They will be built of stone, and will have iron casements, with leaded lights. For the roofing there will be used hand-made sand-faced tiles, in order to produce the effect of old weathered roofs.

Rugby Memorial School.

A New Stained Glass Window.

A stained glass window in memory of Dr. Clement Dukes, for thirty-seven years physician to Rugby School, has been erected in the School Chapel, overlooking the new quad. The window was made by Morris & Co., after a design by Burne-Jones, and represents "Faith" and "Temperance."

The Royal Institute of British Architects.

Election of the new President.

Mr. Walter Tapper, A.R.A., has been elected president of the Royal Institute of British Architects in succession to Mr. E. Guy Dawber, A.R.A.



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The water used in the Droitwich Brine Baths (Worcestershire), so beneficial to Rheumatism and kindred complaints, contains such a high percentage of Salt that it has a corrosive action which gradually destroys all Metals, Plaster, Cement, Paints, Varnishes, Tiles, and Glazed Bricks erected in the Bathrooms.

Where Vitrolite has been used, however, the Fire Polished surface of the large panels has defied the action of the Brine completely, and its glistening snow-white surface has remained unimpaired.

After testing this in one Bathroom, all the

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The resistance of Vitrolite to the action of Brine has also justified its extensive use by the principal British Shipping Companies for Basin Tops, Splash Backs, and Wall Panels in Lavatories, Swimming Baths and Cabins in many of the largest liners.

Vitrolite, a material as hard as crystal, has a highly polished surface which is unstainable. It is made in large panels and supplied in five colours—Snow-white, Jet-black, Green, Lavender, and Ivory. Once installed it is permanent, and all redecorating expense is eliminated. Vitrolite can be etched with a design in any colour to harmonize with a particular scheme of decoration. As it is fixed to walls by mastic, unless in exceptional cases, there are no exposed screws to collect dirt and so spoil the effect obtained from the large panels.

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Atkinson's Scent Shop, 24 Old Bond St., W.

Designed by E. Vincent Harris.

The general contractors were Roome & Co., and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Roome & Co. (demolition, excavation, foundations, and office fittings); A. D. Dawnay and Sons, Ltd. (structural steel); Hetley & Co. (glass); Luxfer Prism Co. (patent glazing); Norman and Underwood (cast lead); Jeffreys & Co. (central heating; ventilation); Grierson, Ltd. (electric wiring); F. Geere Howard, Ltd. (electric light fixtures); British Rubber Co. (stairtreads); Marley Bros., Ltd. (door furniture); Gillett and Johnston (bells in tower); Geo. Jackson and Sons (decorative plaster); Anselm Odling, Ltd. (marble); Waygood-Otis, Ltd. (lifts).

The Midland Bank, Pall Mall, London.

Designed by Whinney, Son, and Austen Hall.

The general contractors were Hall, Beddall & Co., Ltd., and among the artists, craftsmen, and sub-contractors engaged on the work were the following: A. Buxton (carving); B. Goodman, Ltd. (demolition); Thomas Faldo & Co., Ltd. (asphalt); British Reinforced Concrete Engineering Co. and Kleine Patent Fire Resisting Flooring Syndicate, Ltd. (reinforced concrete); Arlesley Brick Co., Ltd. (bricks); Moreland, Hayne & Co., Ltd. (structural steel); Stirling and Johnson, Ltd. (slates); Leeds Fireclay Co. (Shepwood partition bricks); John Hall and Son (glass); British Challenge Glazing Co. (patent glazing); Excellence Reinforced Concrete Co. (wood-block flooring); Rosser and Russell, Ltd., and Henry White and Son (central heating); Smith and Wellstood, Ltd. (stoves); Thos. Elsley, Ltd. (cast lead and grates); Bell Bros., Ltd. (electric wiring); General Electric Co., Ltd., and Osler and Faraday, Ltd. (electric light fixtures); Sturtevant Engineering Co., Ltd. (ventilation); Geo. Jennings, Ltd., and Twyfords, Ltd. (sanitary fittings); Marley

Bros., Ltd., J. M. Pirie & Co., Ltd., and Chas. Smith & Co., Ltd. (door furniture); Wm. Morris & Co. (casements); W. T. Allen & Co. and Haywards, Ltd. (iron staircases); J. Avery & Co. (sunblinds); G. and A. Brown, Ltd., and P. Turpin (decorative plaster); Marley Bros., Ltd. (metalwork); F. J. Barnes, Ltd. (stonework); H. C. Tanner and Geo. Fenning & Co., Ltd. (marble); B. Cohen and Son, Ltd. (furniture); Wm. Nicholson and Son, Ltd. (office fittings); Lift Co., Ltd. (lifts); Burn Bros., Ltd. (cast-iron drains; rain-water pipes; automatic pumping plant; and hot-water supply to the bank and flats).

Artistic Concrete.

In addition to its long-established advantages of permanence, dignity, safety, and economy, concrete has shown itself as possessing virtues of beauty, grace, and colour. Daily it is being demonstrated that not only is this material suitable for heavy mass work, but that it serves its purpose just as well for a panel frieze of intricate sculptured detail as it does for a bridge parapet, or for a domestic structure as for an immense factory.

There are various methods to be used for producing artistic concrete, and one treatment which is gaining favour, especially where a concrete of very light colour is required, is the use of white Portland cement.

There are no cement works in this country actually producing such material, but to meet the demand which has been created The Cement Marketing Company, Ltd., of London, and also Messrs. G. and T. Earle (1925), Ltd., of Hull, are now supplying "Medusa" white cement, one of the two most popular white cements made in the U.S.A.

Boilers for Horticultural Work.

The National Radiator Company have just issued a folder relating to Ideal Britannia Boilers as specially adapted to horticultural work. Nos. 2, 3 and 4 series can now be supplied with double firing doors and with the lifting type of ash-pit door, which is generally preferred by horticulturists.

An Ancient Craft



THE craft of the brickmaker dates back to so remote an antiquity as to make it hardly a matter of doubt but that brick occupies the honourable position of being among the most ancient materials employed in the art of building. Moreover, its proved adaptability for every class of structure is clearly demonstrated by its having maintained its popularity through the passing centuries down to the present day, despite the claims of a long succession of rival materials.

Durable in a very high degree, and possessing dignity as well as beauty, brick is also a pre-eminently convenient material for use in building operations, on account of its perfect adjustment of weight and dimensional properties.

"Specification," 1927.

To make the selection of Bricks and Tiles a more simple matter for the Architect, panels of almost every type of these materials have been built up in the showrooms of

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The Lighting of a Book Factory

At Callowland, Watford.

The one-time Government site and works in Bushey Mill Lane, Callowland, Watford, have passed into the possession of the Greycaine Book Manufacturing Co., Ltd. The factory, consisting of more than 200,000 sq. ft., is situated on the L.M. & S. Railway, with over 4,000 ft. of private sidings on the new Watford-London by-pass road.

The Greycaine Company manufacture books of all kinds, but have specialized in the production of sixpenny editions of popular



THE FACTORY.

novels, and are turning out books at the rate of something like 60,000 a day. The main building was originally two sheds, each 625 ft. long, which have been united into one structure by making a glass roof between the main roofs and laying down a concrete floor to connect the floors of the original sheds. In a building representing an uninterrupted sweep of over 67,000 sq. ft., twenty tons of paper daily enters printing machines at

one end of the room and emerges at the other as finished books. It will be appreciated that the lighting of this building, in which the various stages of book manufacture are being carried on by a large number of workpeople, is of vital importance. An excellent lighting scheme has been installed, consisting of sixty R.L.M. reflectors correctly spaced along each of the bays. Siemens gas-filled lamps are used in conjunction with these reflectors, and, as the illustration shows, a well-distributed illumination of high value is obtained.

The chief consideration in the equipment of this factory has not only been the installing of modern machinery for the mass production of books in the most efficient manner possible, but also to make the conditions for the workers as comfortable and attractive as possible. The very efficient lighting provided has increased production, at the same time reducing wastage due to accidents and other causes.

A Staff Dinner

To the Employee Shareholders of
Messrs. Gaze.

Mr. W. H. Gaze, by whom the firm of Messrs. W. H. Gaze and Sons was founded in 1885, speaking at a dinner to which the firm had invited their employee shareholders, in proposing the toast of "Our Co-Partners," remarked that it was very gratifying to see so many co-partners present. In explaining how the co-partnership came about, he said: "In the year 1909 your directors seriously considered the advisability of forming our then business into a limited liability company, with a co-partnership scheme of employees' shares, so that our staff should share with us such profits as we hoped to make. In the following year, 1910, we gave birth to this company, and have gone on year by year until we have built up the business we have today, which, as you are aware, is a very successful undertaking. In the first year, 1910, we numbered about 5,637 co-partnership shares: today we are 191,000." Mr. Gaze then thanked the "Co-Partners" for their loyal association and generous co-operation.



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"Against that common work-a-day scene, so typical of the place they left—those Warwicks, those Worcesters—the untroubled white shrine lifts itself in splendid symbolism. . . .

"This temple shines with spiritual splendour."

H. V. MORTON,

December 3rd, 1925.

The Daily Express.

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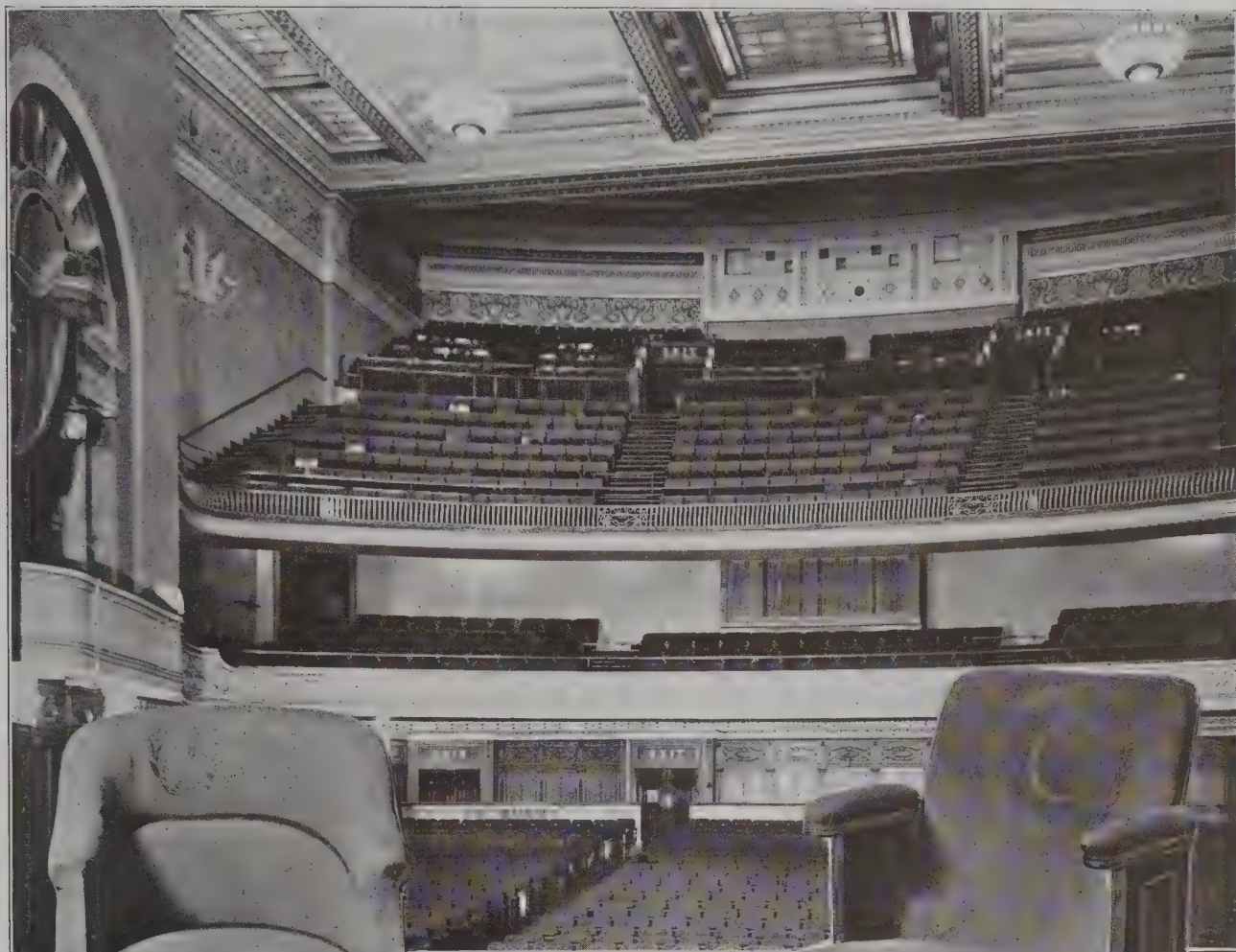
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Mr. R. H. Limming, in responding, expressed the co-partners' appreciation of this meeting together, and mentioned the advantages of co-partnership, both as regards providing additional interest in one's work, and "the excellent dividends which have been maintained since the inauguration of the company."

The company was entertained with musical items during the dinner, and afterwards by the "Gossips" Concert Party. Miss Browne responded on behalf of the ladies.

Electrical Enterprise in South Africa.

An Elaborate Scheme.

The Municipal Authorities of Boksburg—one of the most important East Rand towns—have recently erected an imposing new town hall. This was built to the architectural designs of



BOKSBURG TOWN HALL, SOUTH AFRICA.

Mr. J. C. Cooke, of Johannesburg, and possesses many special features, not the least of which is its elaborate scheme of electric lighting.

A large number of G.E.C. enclosed units, equipped with Osram gas-filled lamps, illuminate the main hall—both "Verilux" and "Unalux" fittings being used. G.E.C. fittings, with "Superlux" spherical globes and shades, are also used in the various offices and corridors.

In these new buildings G.E.C. fittings and Osram lamps are used almost exclusively for interior and exterior illumination, and also for floodlighting.

Messrs. Freeman and Jochelson were the electrical contractors for Boksburg Town Hall.

An Appointment.

British Publicity Methods for a French Firm.

Messrs. S. Davis & Co., of Aldwych House, Aldwych, London, who specialize in technical publicity, have been instructed by the Société Anonyme des Chaux et Ciments de Lafarge et du Teil, of Paris, Marseilles, etc., to undertake the publicity of their white cements throughout the world.

That an important French house should consider it advisable to select a British firm to conduct their publicity is a marked tribute to British publicity methods.

The negotiations were carried through by Mr. H. E. Palmer, who is in charge of Messrs. S. Davis & Co.'s consultancy department.

The Hyde Park Hotel, London.

Designed by Mewes and Davis.

We were indebted to Messrs. Bagues, Ltd., for the coloured frontispiece to the April issue of THE ARCHITECTURAL REVIEW. The illustration was of "The Orchestra Gallery and Fountain in the Palm Court of the Hyde Park Hotel, London."

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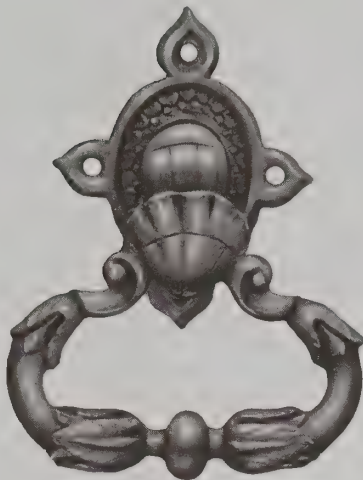
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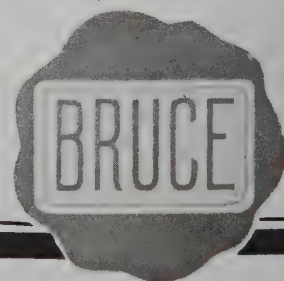
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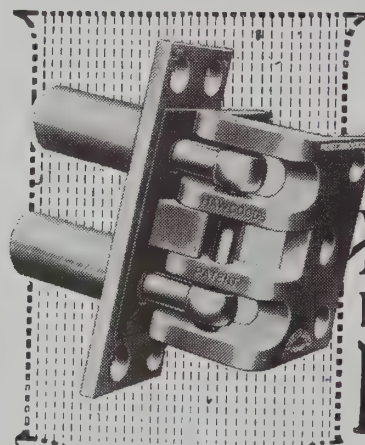
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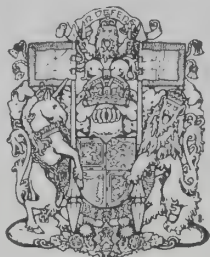
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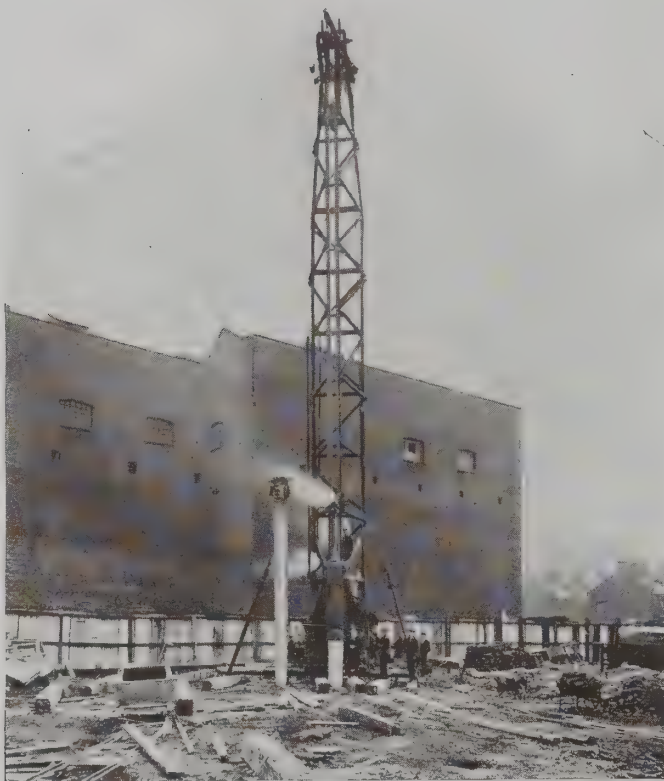
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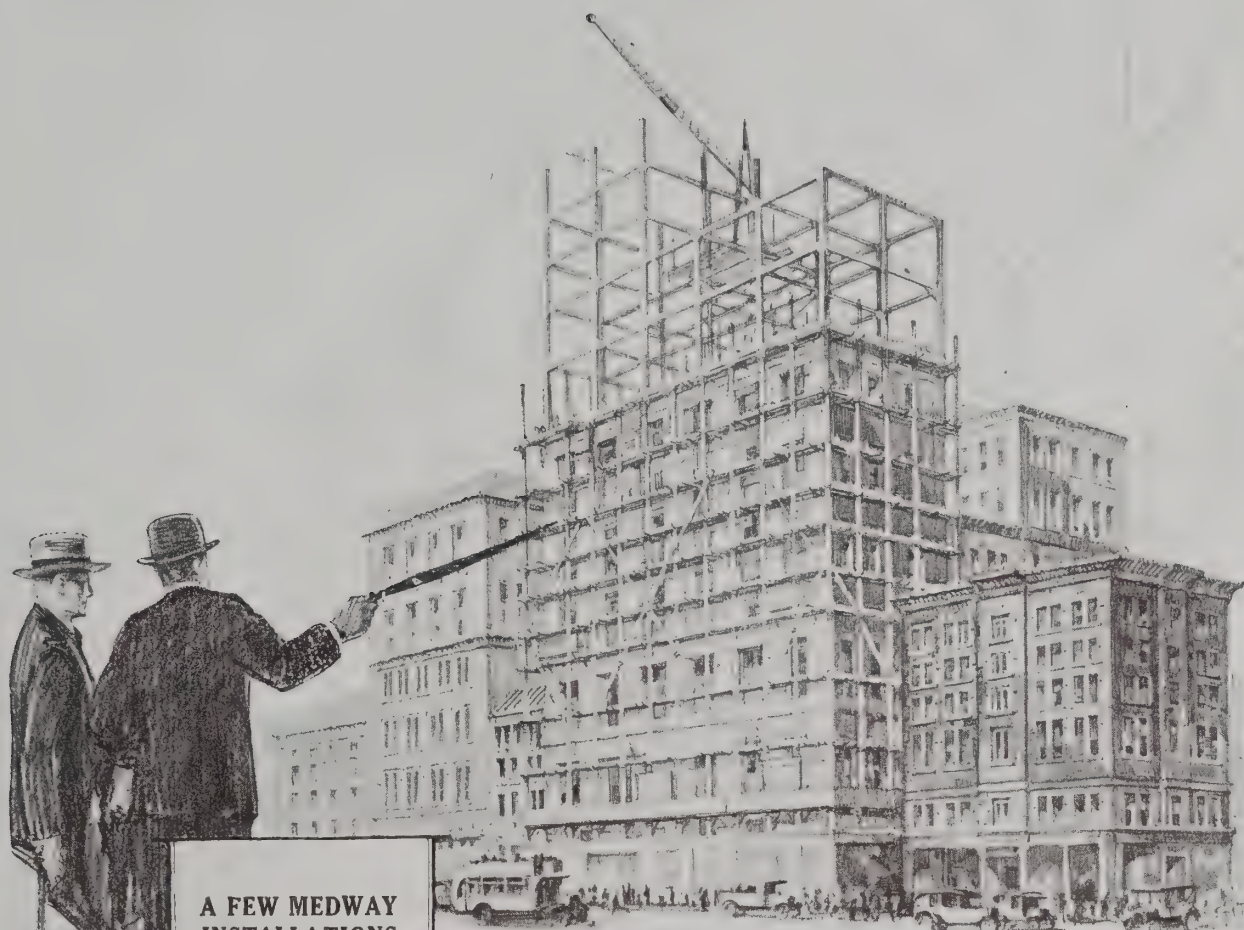
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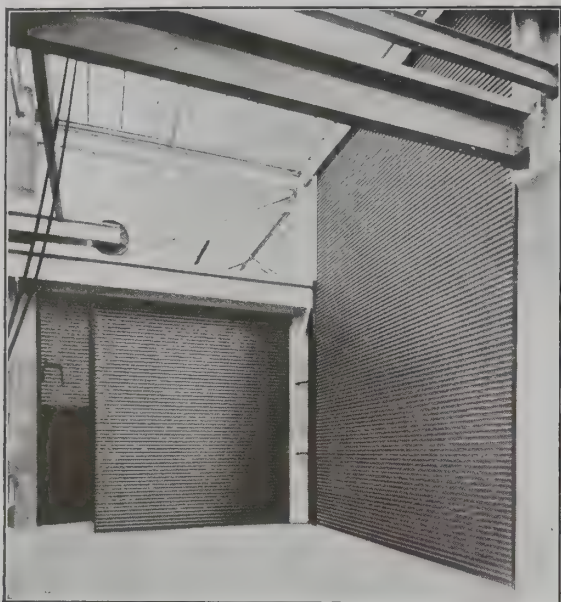
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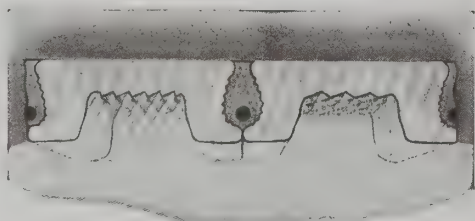
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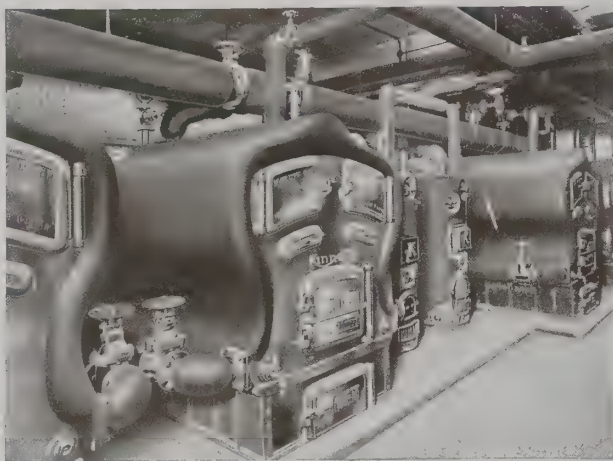


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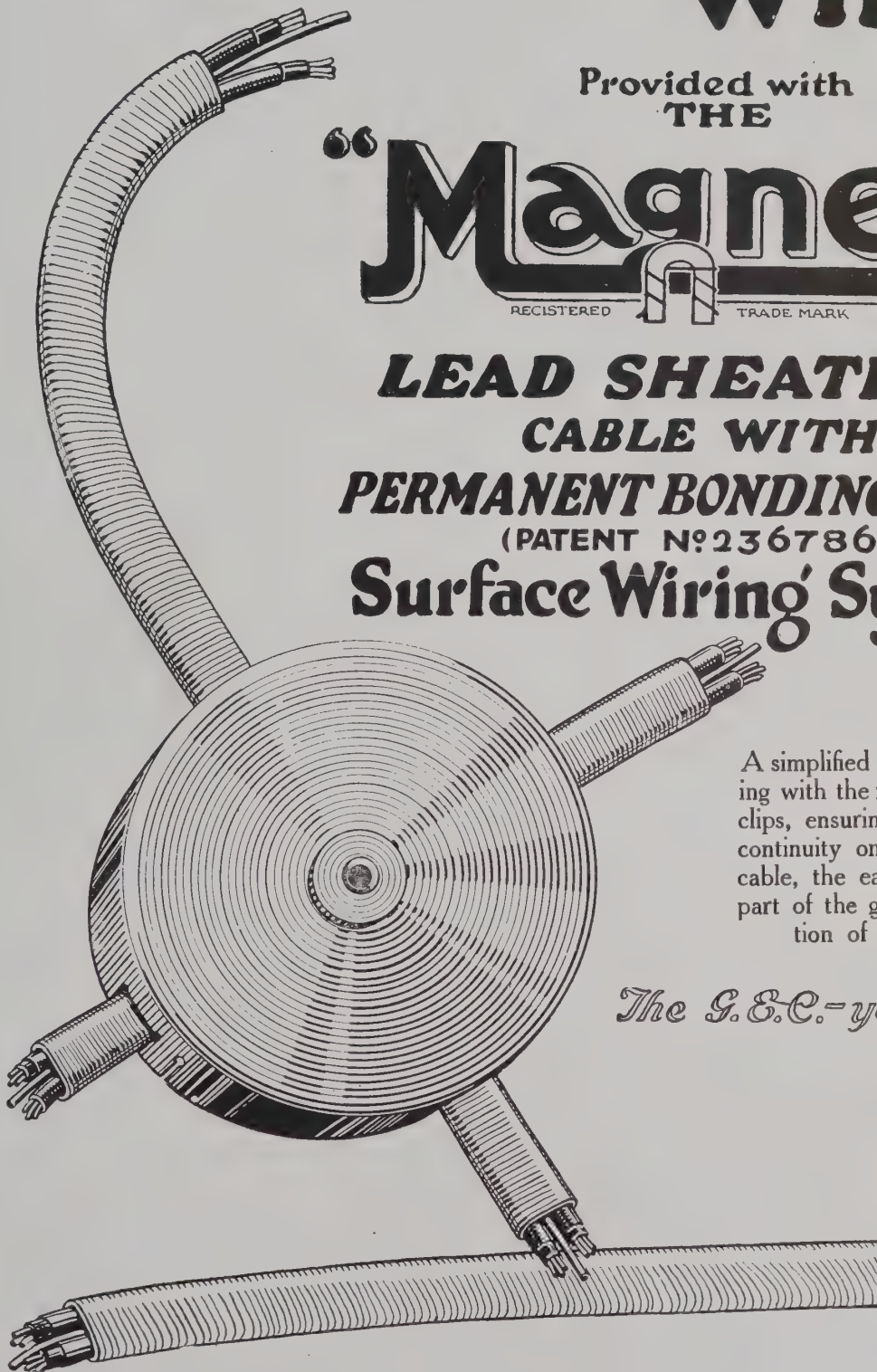
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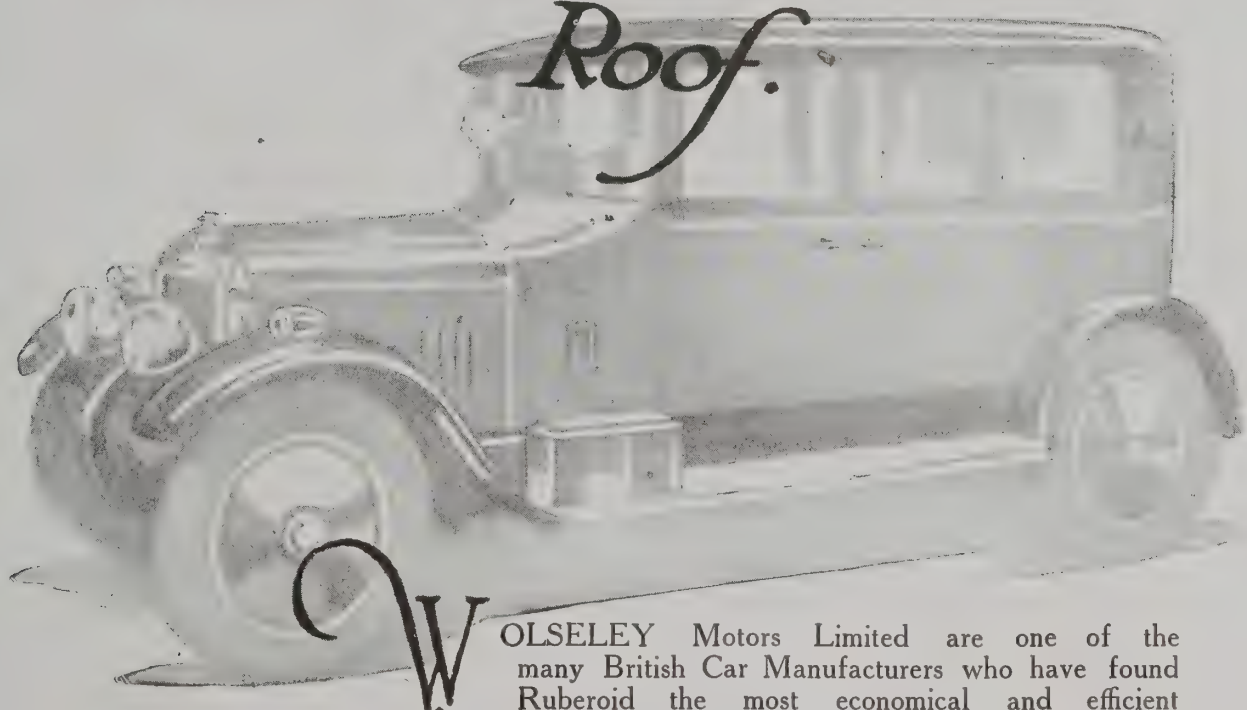
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DAY	DATE	EXHIBITION	TIME	LOCATION
WEDNESDAY	JUNE 1	POTTERS OF OLD ENGLAND ARTS AND CUSTOMS OF ANCIENT EGYPT BRITAIN BEFORE THE ROMAN CONQUEST GREEK AND ROMAN LIFE GENERAL VISIT Admission 6d.	12 noon. 12 noon. 3 p.m. 3 p.m. 11 a.m.	BRITISH MUSEUM TOURS " " " " " " " " " NATIONAL GALLERY, MILLBANK
		EASTERN POTTERY RAPHAEL CARTOONS INDIAN SECTION: ARCHITECTURE CLAUDE FLIGHT—OILS, WATERCOLOURS, DRAWINGS, DESIGNS, ETC.	12 noon. 3 p.m. 3 p.m. June 1 to June 28	" " " " " " " " " REDFERN GALLERY, 27 OLD BOND SALS. 11-1. STREET, W.
		WATERCOLOUR DRAWINGS BY E. W. POWELL. Until June 16	10-5.	WALKER'S GALLERIES, 118 NEW BOND SALS. 10-1. STREET, W.
		THE ANNUAL EXHIBITION OF THE MODERN ENGLISH WATERCOLOUR SOCIETY. WATERCOLOURS, DRAWINGS, AND CARICATURES BY SIDNEY H. SIMP.	10-5.	ST. GEORGE'S GALLERY, 32A GEORGE SALS. 10-1. STREET, HANOVER SQUARE, W.1
THURSDAY	JUNE 2	HOUSEHOLD ARTS OF GREECE AND ROME HOW THE BIBLE CAME DOWN TO US BETWEEN THE OLD TESTAMENT AND THE NEW THE ROMANS IN BRITAIN FRENCH PAINTING ITALIAN PAINTING—I EARLY COSTUMES COSTUMES OF EIGHTEENTH CENTURY COSTUMES OF NINETEENTH CENTURY PERSIAN METALWORK	12 noon. 12 noon. 3 p.m. 3 p.m. 11 a.m. 12 noon. 3 p.m. 11 a.m. 3 p.m. 7 p.m.	BRITISH MUSEUM TOURS " " " " " " " " " NATIONAL GALLERY, MILLBANK " " " WALLACE COLLECTION VICTORIA AND ALBERT MUSEUM TOURS " " " " " " " " "
FRIDAY	JUNE 3	HOUSEHOLD ARTS OF POST-ROMAN TIMES THE EARLY CHRISTIAN PERIOD THE ANGLO-SAXON PERIOD ORIGINS OF WRITING AND MATERIALS BLAKE—ROSSETTI—WATTS ITALIAN PAINTING—II. Admission 6d. IVORIES GOTHIC WOODWORK COPTIC TAPESTRIES EXHIBITION OF MODERN BRITISH ARCHITECTURE IN THE R.I.B.A. GALLERIES WILL CLOSE.	12 noon. 12 noon. 3 p.m. 3 p.m. 11 a.m. 12 noon. 3 p.m. 12 noon. 12 noon. 10-5.	BRITISH MUSEUM TOURS " " " " " " " " " NATIONAL GALLERY, MILLBANK " " " WALLACE COLLECTION VICTORIA AND ALBERT MUSEUM TOURS " " " " " " 9 CONDUIT STREET, W.
SATURDAY	JUNE 4	HISTORY OF HANDWRITING IN WEST EUROPE LIFE AND ARTS OF THE MIDDLE AGES TOUR OF SEVERAL SECTIONS A SECTIONAL TOUR REYNOLDS—MILLAIS SELECTED PICTURES EARLY ENGLISH FURNITURE ENGLISH SEVENTEENTH-CENTURY FURNITURE INDIAN SECTION: JADE ENGLISH EIGHTEENTH-CENTURY FURNITURE RODIN	12 noon. 12 noon. 3 p.m. 3 p.m. 11 a.m. 12 noon. 12 noon. 12 noon. 3 p.m. 3 p.m. 7 p.m.	BRITISH MUSEUM TOURS " " " " " " " " " NATIONAL GALLERY, MILLBANK " " " WALLACE COLLECTION VICTORIA AND ALBERT MUSEUM TOURS " " " " " " " " "
MONDAY	JUNE 6	RECORDS OF BABYLON AND ASSYRIA—I ARTS AND CUSTOMS OF ANCIENT EGYPT—II MONUMENTS OF EGYPT—I MONUMENTS OF ASSYRIA—I MUSEUM MASTERPIECES ENGLISH WATERCOLOURS ENGLISH FURNITURE ORIENTAL MASTERPIECES PAINTINGS JONES COLLECTION	12 noon. 12 noon. 3 p.m. 3 p.m. 12 noon. 12 noon. 3 p.m. 3 p.m. 7 p.m.	BRITISH MUSEUM TOURS " " " " " " " " " " " " VICTORIA AND ALBERT MUSEUM TOURS " " " " " " " " " " " "
TUESDAY	JUNE 7	ARTS AND CUSTOMS OF ANCIENT EGYPT—I MONUMENTS OF EGYPT—I MONUMENTS OF ASSYRIA—I ARTS AND CUSTOMS OF ANCIENT EGYPT—II GENERAL VISIT Admission 6d. REMBRANDT. Admission 6d. TAPESTRIES FLEMISH ART	12 noon. 12 noon. 3 p.m. 3 p.m. 11 a.m. 12 noon. 3 p.m. 12 noon. 3 p.m.	BRITISH MUSEUM TOURS " " " " " " " " " " " " NATIONAL GALLERY, MILLBANK " " " WALLACE COLLECTION VICTORIA AND ALBERT MUSEUM TOURS " " "
WEDNESDAY	JUNE 8	A SELECTED SUBJECT EARLY GREECE (CRETE AND MYCENÆ) EARLY AGE OF ITALY (ETRUSCANS, ETC.) LIFE AND ARTS OF THE DARK RACES—I BLAKE—ROSSETTI Admission 6d. CHINESE POTTERY INDIAN SECTION: METALWORK ITALIAN FURNITURE AND DECORATION PORTRAITS BY ERNEST CASTELAIN. June 8-17. Admission 1s., including tax and catalogue	12 noon. 12 noon. 3 p.m. 3 p.m. 11 a.m. 12 noon. 12 noon. 3 p.m. 3 p.m. 10-5.30.	BRITISH MUSEUM TOURS " " " " " " " " " " " " NATIONAL GALLERY, MILLBANK " " " VICTORIA AND ALBERT MUSEUM TOURS " " " " " " GIEVES ART GALLERY, 22 OLD BOND SALS. 10-1. STREET, W.1
		SKETCHES OF CALIFORNIA, ARIZONA, ETC., BY K. AIRINI VANE (HONBLE. MRS. RALPH VANE). Closing June 21.	10-5.	WALKER'S GALLERIES, 118 NEW BOND SALS. 10-1. STREET, W.
THURSDAY	JUNE 9	ORIGINS OF EUROPEAN ARCHITECTURE—I EARLY AGE OF ITALY EARLY BRITAIN—I A SELECTED SUBJECT HOGARTH—VICTORIAN PAINTING DESIGN ENAMELS STAINED GLASS CHINESE BRONZES ENGLISH LANDSCAPE	12 noon. 12 noon. 3 p.m. 3 p.m. 11 a.m. 12 noon. 12 noon. 3 p.m. 3 p.m. 7 p.m.	BRITISH MUSEUM TOURS " " " " " " " " " " " " NATIONAL GALLERY, MILLBANK " " " VICTORIA AND ALBERT MUSEUM TOURS " " " " " " " " "
FRIDAY	JUNE 10	EARLY GREECE (CRETE AND MYCENÆ) HOW THE BIBLE CAME DOWN TO US GREEK AND ROMAN LIFE—I GREEK SCULPTURE—I FRENCH PAINTING DUTCH LANDSCAPE. Admission 6d. WOODWORK OF SEVENTEENTH CENTURY DONATELLO RUG KNOTTING AND WEAVING EXHIBITION OF THE ROYAL SOCIETY OF MINIATURE PAINTERS, SCULPTORS, AND GRAVERS. Closing Day. Admission 1s., including tax.	12 noon. 12 noon. 3 p.m. 3 p.m. 11 a.m. 12 noon. 12 noon. 12 noon. 12 noon. 10-6.	BRITISH MUSEUM TOURS " " " " " " " " " " " " NATIONAL GALLERY, MILLBANK " " " WALLACE COLLECTION VICTORIA AND ALBERT MUSEUM TOURS " " " " " " " " " ARLINGTON GALLERIES, 22 OLD BOND SALS. 10-4. STREET, W.1

A LONDON DIARY (continued).

SATURDAY	JUNE 11	EARLY BRITAIN—II	12 noon.	BRITISH MUSEUM TOURS
		EARLY CHRISTIAN PERIOD	12 noon.	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		TOUR OF SEVERAL SECTIONS	3 p.m.	" " "
		TURNER AND LANDSCAPE	11 a.m.	NATIONAL GALLERY
		SELECTED PICTURES	12 noon.	" " "
		CARPETS	12 noon.	WALLACE COLLECTION
		INDIAN SECTION: PAINTINGS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		IVORIES	3 p.m.	" " "
		PAINTINGS (BARBIZON)	3 p.m.	" " "
		JAPANESE ART	7 p.m.	" " "
			7 p.m.	" " "
MONDAY	JUNE 13	ARTS AND CUSTOMS OF ANCIENT EGYPT—II	12 noon.	BRITISH MUSEUM TOURS
		RECORDS OF BABYLON AND ASSYRIA—I	12 noon.	" " "
		GREEK SCULPTURE—I	3 p.m.	" " "
		MONUMENTS OF EGYPT—II	3 p.m.	" " "
		BLAKE—ROSSETTI—WATTS	11 a.m.	NATIONAL GALLERY
		FRENCH PAINTING—I	12 noon.	" " "
		ILLUMINATED MSS.	3 p.m.	WALLACE COLLECTION
		FRENCH FURNITURE—I	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE PORCELAIN	3 p.m.	" " "
		FRENCH FURNITURE—II	3 p.m.	" " "
TUESDAY	JUNE 14	EARLY BRITAIN—III	12 noon.	BRITISH MUSEUM TOURS
		LIFE AND ARTS OF THE DARK RACES II	12 noon.	" " "
		GREEK SCULPTURE—II	3 p.m.	" " "
		MONUMENTS OF ASSYRIA—II	3 p.m.	" " "
		GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
		" " Admission 6d.	12 noon.	" " "
		FRENCH PAINTING—II. Admission 6d.	3 p.m.	WALLACE COLLECTION
		VESTMENTS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		IRONWORK	3 p.m.	" " "
		"INDIA" BY W. S. BAGDATOPULOS. Admission 1s. including tax and catalogue	10-5.30.	ARLINGTON GALLERIES, 22 OLD BOND ST. 10-1. STREET, W.1
		"THE SOUTH OF FRANCE," BY ADAM KNIGHT. Closing June 27	10-5.	WALKER'S GALLERIES, 118 NEW BOND ST. 10-1. STREET, W.
WEDNESDAY	JUNE 15	A SELECTED SUBJECT	12 noon.	BRITISH MUSEUM TOURS
		EARLY BRITAIN—I	12 noon.	" " "
		EARLY BRITAIN—IV	3 p.m.	" " "
		A SELECTED SUBJECT	3 p.m.	" " "
		MILLAIS—MADDOX BROWN	11 a.m.	NATIONAL GALLERY, MILLBANK
		" " Admission 6d.	12 noon.	" " "
		CORÉAN POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: TEXTILES	3 p.m.	" " "
		FRENCH PAINTING	3 p.m.	" " "
THURSDAY	JUNE 16	GREEK AND ROMAN JEWELLERY AND ARTS	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I	12 noon.	" " "
		THE ROMANS IN BRITAIN—I	3 p.m.	" " "
		EARLY BRITAIN—II	3 p.m.	" " "
		FRENCH PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
		FRENCH PAINTING—III	12 noon.	" " "
		MAIOLICA	3 p.m.	WALLACE COLLECTION
		DELLA ROBBIA	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE PAINTINGS	3 p.m.	" " "
		THE ARTS IN SHAKESPEARE'S TIME	7 p.m.	" " "
FRIDAY	JUNE 17	HOW THE BIBLE CAME DOWN TO US	12 noon.	BRITISH MUSEUM TOURS
		ILLUMINATED MSS.	12 noon.	" " "
		MONUMENTS OF ASSYRIA—II	3 p.m.	" " "
		GREEK SCULPTURE—II	3 p.m.	" " "
		TURNER AND LANDSCAPE	11 a.m.	NATIONAL GALLERY, MILLBANK
		FRENCH PAINTING—IV. Admission 6d.	12 noon.	" " "
		WOODWORK OF EIGHTEENTH CENTURY	3 p.m.	WALLACE COLLECTION
		EASTERN POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		MINIATURES	3 p.m.	" " "
SATURDAY	JUNE 18	THE ROMANS IN BRITAIN—II	12 noon.	BRITISH MUSEUM TOURS
		EARLY BRITAIN—III	12 noon.	" " "
		TOUR OF SEVERAL SECTIONS	3 p.m.	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		PRE-RAPHAELITE PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
		SELECTED PICTURES	12 noon.	" " "
		SEVRES	12 noon.	WALLACE COLLECTION
		INDIAN SECTION: MOGUL PAINTINGS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		RAPHAEL CARTOONS	3 p.m.	" " "
		ENGLISH PRIMITIVES	3 p.m.	" " "
		MODERN SCULPTURE	7 p.m.	" " "
		ENGRAVINGS BY AND AFTER J. M. W. TURNER, R.A.	10-5.30.	COTSWOLD GALLERIES, 59 FRITH ST. 10-1. STREET, W.1
MONDAY	JUNE 20	RECORDS OF BABYLON AND ASSYRIA—II	12 noon.	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	12 noon.	" " "
		MONUMENTS OF EGYPT—II	3 p.m.	" " "
		GREEK SCULPTURE—II (b)	3 p.m.	" " "
		FRENCH PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
		FRENCH PAINTING—V	12 noon.	" " "
		CELTIC ORNAMENT	3 p.m.	WALLACE COLLECTION
		GOTHIC WOODWORK	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH PORCELAIN	12 noon.	" " "
		JAPANESE PRINTS	3 p.m.	" " "
		BUSINESS GENERAL MEETING. ANNOUNCEMENT OF ELECTION OF COUNCIL AND STANDING COMMITTEES, SESSION 1927-8, AND ELECTION OF CANDIDATES FOR MEMBERSHIP. JUNE 20 TO JUNE 25. BRITISH ARCHITECTS' CONFERENCE	3 p.m.	R.I.B.A., 9 CONDUIT STREET, W.
TUESDAY	JUNE 21	THE GREEK VASES	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—II	12 noon.	" " "
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	3 p.m.	" " "
		RECORDS OF BABYLON AND ASSYRIA—II	3 p.m.	" " "
		GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
		" " Admission 6d.	12 noon.	" " "
		FRENCH PAINTING—IV. Admission 6d.	3 p.m.	WALLACE COLLECTION
		TEXTILE DESIGN	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		SPANISH ART	3 p.m.	" " "
		MINIATURES BY IDA F. LAIDMAN, A.R.M.S. TASMANIAN LANDSCAPES BY C. L. ALI. PORT. June 21 to July 1. Admission 1s., including tax and catalogue.	10-5.30.	GIEVES ART GALLERY, 22 OLD BOND ST. 10-1. STREET, W.1
WEDNESDAY	JUNE 22	A SELECTED SUBJECT	12 noon.	BRITISH MUSEUM TOURS
		EARLY BRITAIN—IV	12 noon.	" " "
		ANGLO-SAXON PERIOD—I	3 p.m.	" " "
		LIFE AND ARTS OF THE DARK RACES—III	3 p.m.	" " "
		HOGARTH—MILLAIS	11 a.m.	NATIONAL GALLERY, MILLBANK
		" " Admission 6d.	12 noon.	" " "
		ENGLISH POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: WOODWORK	3 p.m.	" " "
		MANUSCRIPTS	3 p.m.	" " "
		WATERCOLOURS OF THE EARLY ENGLISH SCHOOL	10-5.30.	COTSWOLD GALLERIES, 59 FRITH ST. 10-1. STREET, W.

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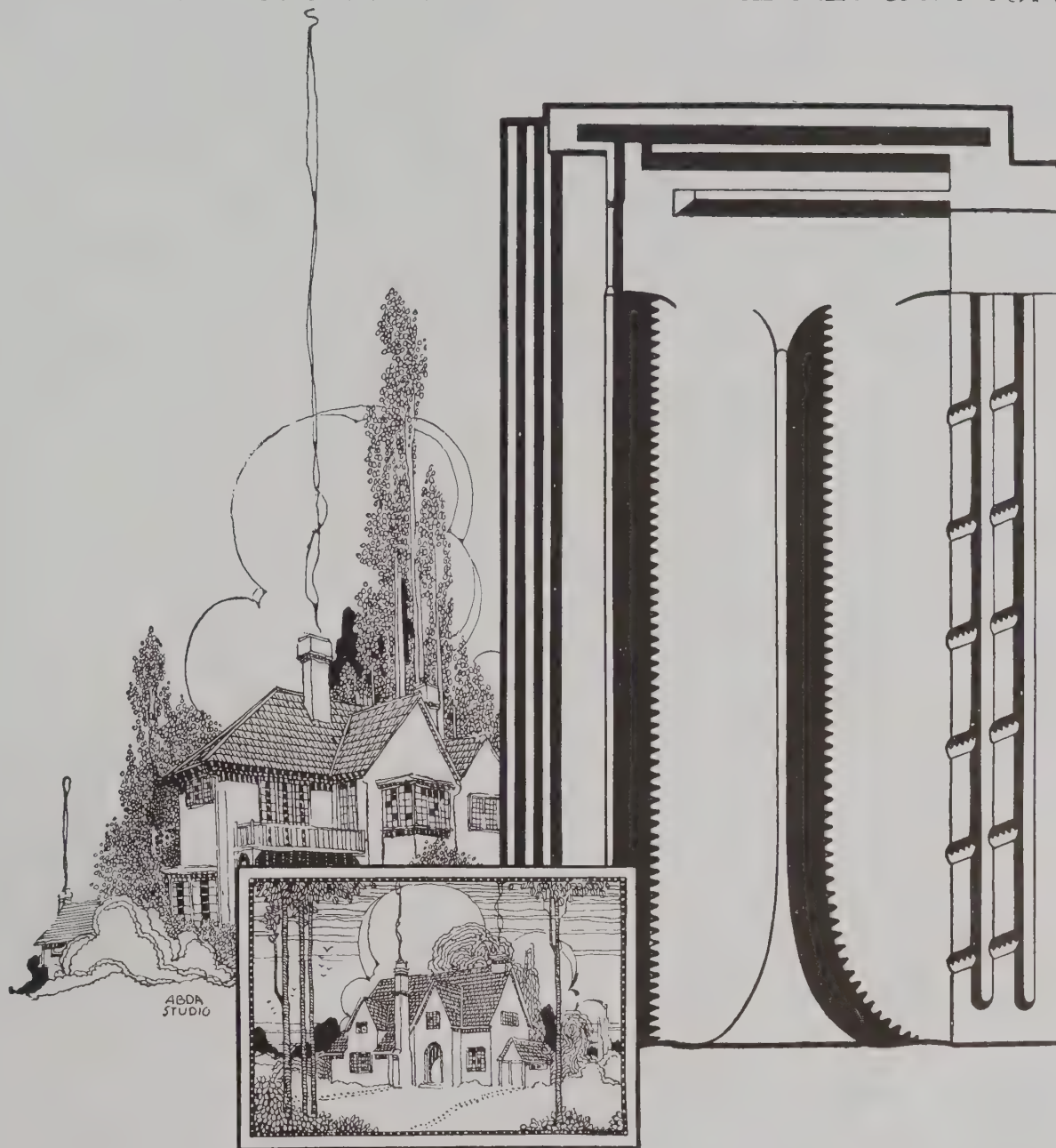
DAY	DATE	EXHIBITION	TIME	LOCATION
THURSDAY	JUNE 23	ORIGINS OF EUROPEAN ARCHITECTURE	12 noon.	BRITISH MUSEUM TOURS
		THE ROMANS IN BRITAIN—I	12 noon.	" " "
		MONUMENTS OF EGYPT—III	3 p.m.	" " "
		GREEK SCULPTURE—III	3 p.m.	" " "
		TURNER AND LANDSCAPE	11 a.m.	NATIONAL GALLERY, MILLBANK
		"	12 noon.	" " "
		ENGLISH PORTRAITS	3 p.m.	WALLACE COLLECTION
		MEDIEVAL SCULPTURE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		MARRIAGE COFFERS	3 p.m.	" " "
		JAPANESE PAINTINGS	7 p.m.	" " "
ENGLISH FURNITURE	7 p.m.	" " "		
FRIDAY	JUNE 24	GREEK AND ROMAN LIFE—II	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN JEWELLERY AND ARTS	12 noon.	" " "
		LIFE AND ARTS OF THE DARK RACES	3 p.m.	" " "
		THE ROMANS IN BRITAIN—II	3 p.m.	" " "
		SOME RECENT PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
		"	12 noon.	" " "
		RUBENS. Admission 6d.	3 p.m.	WALLACE COLLECTION
		FRENCH WOODWORK	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		ECCLESIASTICAL METALWORK	12 noon.	" " "
		ENGLISH MEDIEVAL SCULPTURE	3 p.m.	" " "
WATERCOLOURS BY LADY HUME-WILLIAMS, MRS. WALTER ST. JOHN MILDMAV,	10-5.	WALKER'S GALLERIES, 118 NEW BOND		
AND MRS. JEBB. Opening day.	Sats. 10-1.	STREET, W.		
SATURDAY	JUNE 25	HISTORICAL AND LITERARY MSS.	12 noon.	BRITISH MUSEUM TOURS
		ORIGINS OF WRITING AND MATERIALS	12 noon.	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		TOUR OF SEVERAL SECTIONS	3 p.m.	" " "
		GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
		"	12 noon.	" " "
		SELECTED PICTURES	12 noon.	WALLACE COLLECTION
		JAPANESE TEXTILES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: POTTERY	3 p.m.	" " "
		SALTING COLLECTION	3 p.m.	" " "
STAINED GLASS	7 p.m.	" " "		
ORIENTAL CARPETS	7 p.m.	" " "		
MONDAY	JUNE 27	ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	12 noon.	BRITISH MUSEUM TOURS
		HITTITE AND HEBREW COLLECTIONS	12 noon.	" " "
		BETWEEN THE OLD TESTAMENT AND THE NEW	3 p.m.	" " "
		GREEK SCULPTURE—IV	3 p.m.	" " "
		FRENCH PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
		"	12 noon.	" " "
		SUBJECT IN PAINTING	3 p.m.	WALLACE COLLECTION
		RAPHAEL CARTOONS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		MEDIEVAL IVORIES	12 noon.	" " "
		RODIN	3 p.m.	" " "
JAPANESE POTTERY	3 p.m.	" " "		
TUESDAY	JUNE 28	EARLY CHRISTIAN PERIOD	12 noon.	BRITISH MUSEUM TOURS
		ANGLO-SAXON PERIOD—I	12 noon.	" " "
		GREEK SCULPTURE—III (MAUSOLEUM, ETC.)	3 p.m.	" " "
		MONUMENTS OF ASSYRIA—III	3 p.m.	" " "
		GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
		"	12 noon.	" " "
		DUTCH GENRE. Admission 6d.	3 p.m.	WALLACE COLLECTION
		PRECIOUS STONES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		JADE	3 p.m.	" " "
		"	3 p.m.	" " "



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A LONDON DIARY (continued).

WEDNESDAY JUNE 29	ANGLO-SAXON PERIOD—II	12 noon.	BRITISH MUSEUM TOURS
	LIFE AND ARTS OF THE DARK RACES—IV	12 noon.	" " "
	GREEK SCULPTURE—IV (EPHESUS, ETC.)	3 p.m.	" " "
	A SELECTED SUBJECT	3 p.m.	" " "
	TURNER WATERCOLOUR WORK	11 a.m.	NATIONAL GALLERY, MILLBANK
	" " " Admission 6d.	12 noon.	" " "
	FRENCH POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	MUSICAL INSTRUMENTS	3 p.m.	" " " " "
	INDIAN SECTION: SCULPTURE	3 p.m.	" " " " "
THURSDAY JUNE 30	HOW THE BIBLE CAME DOWN TO US	12 noon.	BRITISH MUSEUM TOURS
	ARTS AND CUSTOMS OF ANCIENT EGYPT—II	12 noon.	" " "
	LIFE AND ARTS OF THE MIDDLE AGES	3 p.m.	" " "
	MONUMENTS OF EGYPT—III	3 p.m.	" " "
	HOGARTH—VICTORIAN PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
	" " "	12 noon.	" " "
	LANDSCAPE PAINTING	3 p.m.	WALLACE COLLECTION
	EARLY RENAISSANCE SCULPTURE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	DONATELLO	3 p.m.	" " " " "
	MICHELANGELO	7 p.m.	" " " " "
	JAPANESE PRINTS	7 p.m.	" " " " "

Books of the Month.

- ARCHITECTURAL CONSTRUCTION—VOL. II. By Voss and VARNEY. London: Chapman and Hall. Price 32s. 6d. net.
- MEXICAN ARCHITECTURE OF THE VICE-REGAL PERIOD. By WALTER H. KILHAM. London: Longmans, Green & Co. Price 21s. net.
- THE PRACTICAL DECORATION OF FURNITURE—VOL. III. By H. P. SHAPLAND. London: Ernest Benn, Ltd. Price 12s. 6d. net.
- WHO'S WHO IN ART, 1927. London: The Art Trade Press, Ltd. Price 10s. 6d. net.
- THE SMALLER HOUSE OF TODAY. By GORDON ALLEN. London: B. T. Batsford, Ltd. Price 10s. 6d. net.

LIBRARY PLANNING. By WALTER A. BRISCOE. London: Grafton & Co. Price 8s. 6d. net.

BUILDING CONSTRUCTION. By C. F. and G. A. MITCHELL. Tenth Edition. London: B. T. Batsford, Ltd. Price 6s. 6d. net.

RUSTICUS, OR THE FUTURE OF THE COUNTRYSIDE. By MARTIN S. BRIGGS. London: Kegan Paul, Trench, Trubner & Co., Ltd. Price 2s. 6d. net.

ENGLISH ARCHITECTURE IN A COUNTRY VILLAGE. By ARTHUR H. PLAISTED. London: Longmans, Green & Co., Ltd. Price 2s. net.

MODELS OF BUILDINGS: HOW TO MAKE AND USE THEM. By WILLIAM HARVEY. London: The Architectural Press. Price 7s. 6d. net.

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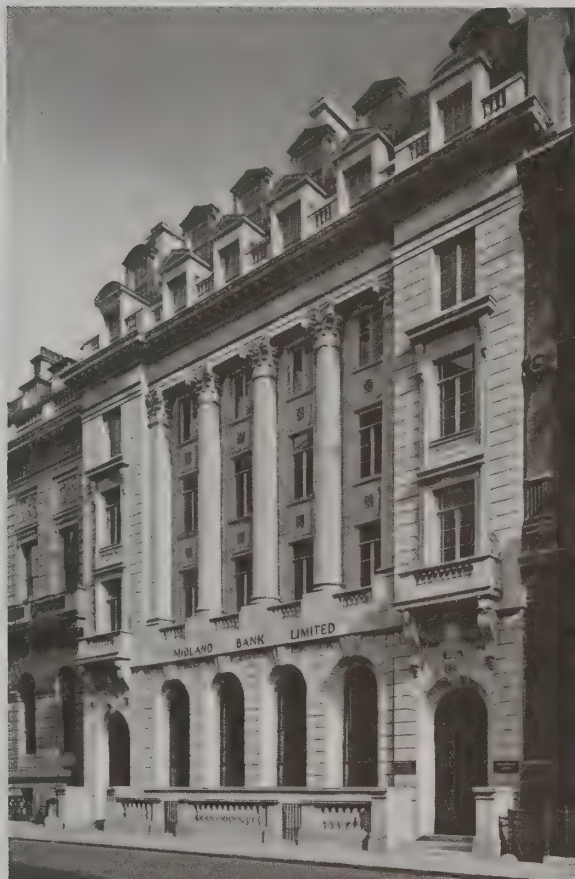


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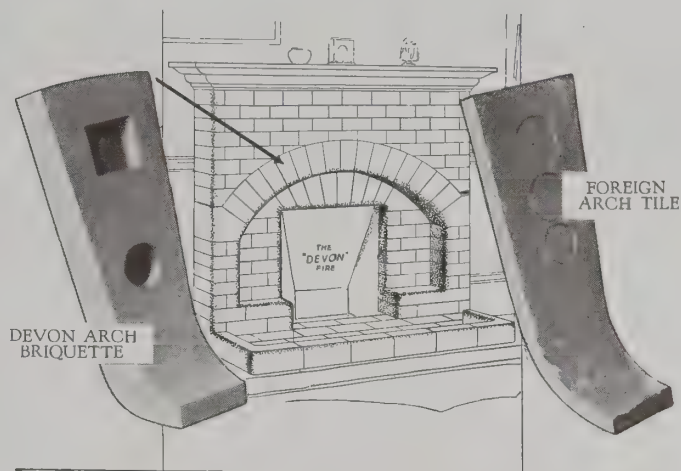
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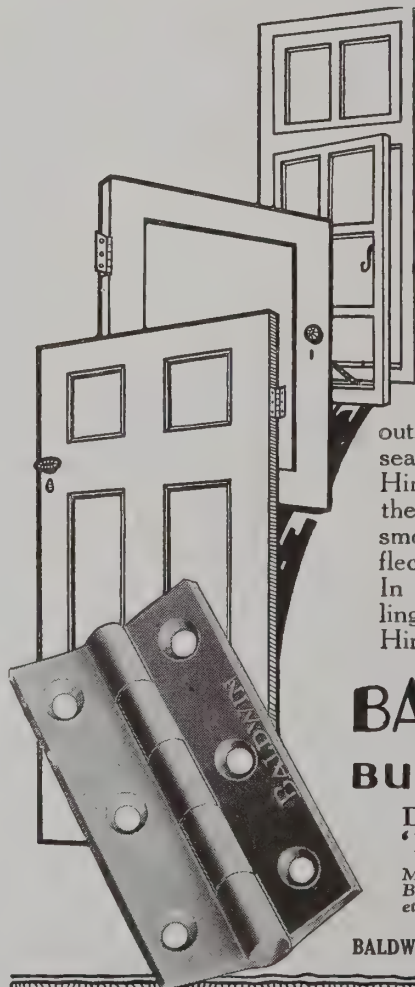
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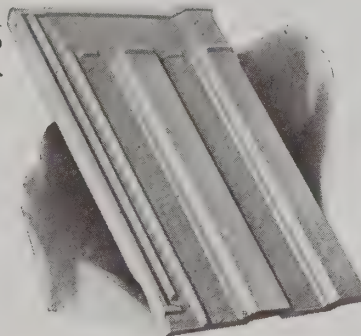
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